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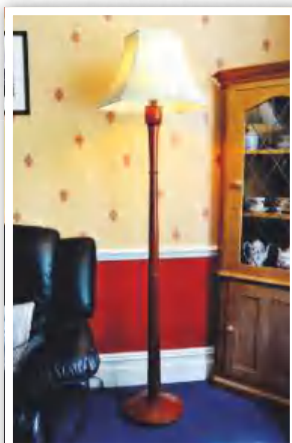
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Welcome

Now I'd be the first to admit that I'm not the most tidy or organised of workers, but I get the job done and that, when all's said and done, is the most important thing in my book. Despite suggestions from plenty of concerned parties to employ one type of clever scheme or another, my workshop remains in a state of unreadiness and much of my time is spent in – often fruitless – searches for tools, kit and parts various.

Having someone else around to help is definitely a good thing; but despite the best of intentions, there are occasions where poor communication can lead to the same sorry scenario of a vital implement going astray. Fortunately though, there's everybody's favourite solution, The List. Let's face it, lists are great. We've all grown up with lists, from childhood shopping lists for mum, through the teenage dreamer's wish list and the ever-expanding to-do list of adulthood, right up to the I-won't-remember-it-otherwise of the present day.

Making a list should be second nature to any woodworker, especially once a project has passed the design stage and the correct quantities of materials need to be sourced and then prepared for working. As the job progresses, I find it also helps to make a list of the order of play and then perhaps the last few stages that need completing. We recently fitted a sizeable job in London, and to make absolutely sure of a successful installation, the list of essential kit turned out to be one of the longest I've prepared for quite a while. It was worth it though: we didn't forget anything, and, although not everything went as planned, I'm pleased to report that it all turned out OK on the day.

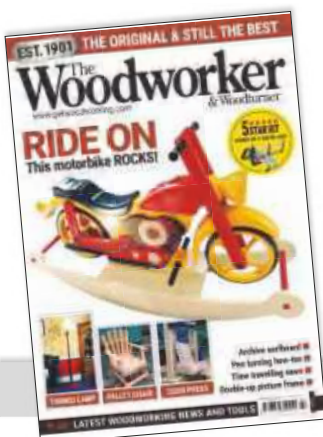
I'm pretty sure that most difficulties can be sorted out somehow with a list, but, as I'm sure you know, it's only any good if you action every item you write down. Apart from satisfactorily completing the actual task, for a reward you get to cross off each entry (or tick the little box you may have drawn – engineer style – alongside), a not unsubstantial pleasure. So, the next time things seem to be getting away from you or you just need to see the bigger picture again, why not sit down and make a list? And that's exactly what I intend to do, just as soon as I can find my notebook.

Mark

You can contact Mark on mark.cass@mytimemedia.com



The final checkover before crossing the last item off the list: load van and head for home



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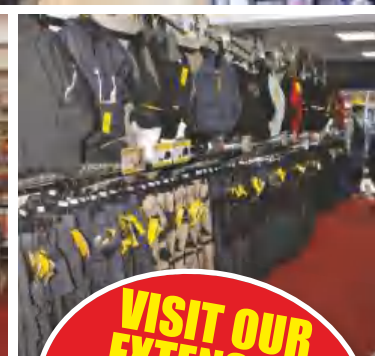
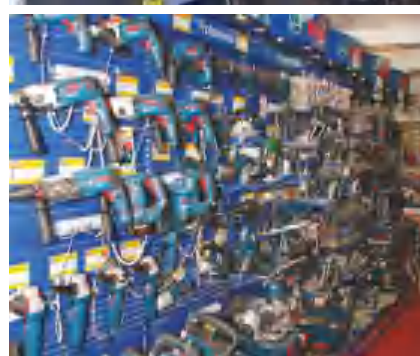
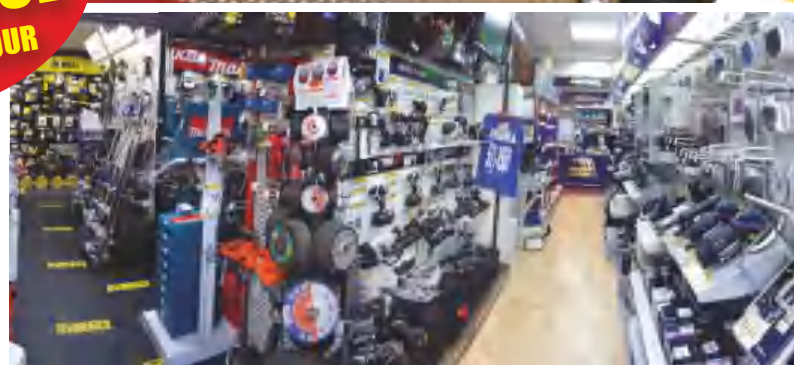
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In brief...

ANY OTHER BUSINESS

In a changing world, the only thing certain is more change, but it's how we deal with it that makes the difference between a smooth transition and a dragged out reluctance. It's probably worse if it's something that's stayed the same for years, but recently things appear to be changing at a faster rate. If things are changing quickly all the time, then it's much easier to adapt and accept a new order. This is no bad thing when it comes to woodworking kit, power tools and similar; we all like innovations and most of the ones offered to us of late have definitely been worth having.

Changes ahead

Here at *The Woodworker* we're planning a change or two; nothing radical but just something of a new look really. While we may not be a cutting-

edge style magazine we want it to look good, but I'd like to think that the vast majority of our readers are more interested in making things than they are about page paper and fonts; so don't worry too much on that front. I do think it's important to make something one can be proud of though, so we welcome your patience while we give things a tweak.

It goes without saying that you the reader are the most important part of the magazine; without you it is nothing. With this in mind I'm going to issue an open invitation to everyone to write in with suggestions for ongoing improvements. These can be anything at all, and each will be taken seriously and given due consideration. Despite our limited budget, if an idea is a good one we will do all we can to make it come about. Roll on the future! **MC**

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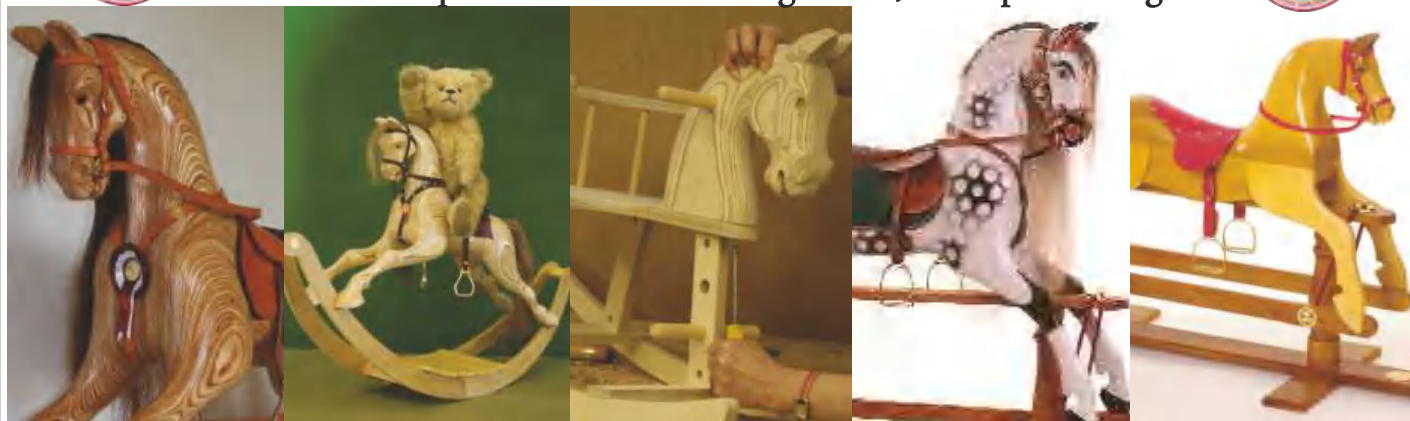
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MANUFACTURER: DeWALT
D&M GUIDE PRICE: £109.95



The new DWE6423 random orbit sander from DeWALT features a 280W motor that spins the pad at 8,000-12,000opm. The shorter height allows the user to get closer to the workpiece for sanding and the rubber over-mould in all of the critical areas makes it easy to grip and manipulate. A separate counterweight design reduces vibration for improved comfort and an improved dust-sealed switch protects against dust ingestion for longer switch life. The machine also features improved dust collection and interfacing with the DeWALT vacuum locking system. The dust bag also has a one-hand locking system. The dust port is designed to fit directly to DWV010 or DWV012 dust collectors and to attach the dust port to other vacs with 32mm hoses, use the DWV9000 universal quick connector. The sander is available in both 240V and 110V versions.



DWS777 XPS 216MM SLIDING MITRE SAW



MANUFACTURER: DeWALT
D&M GUIDE PRICE: £339.95



This new sliding mitre saw from DeWALT features a 1,800W motor for powerful cutting in all materials (1,600W, 110V) and features the XPS shadow line cut indicator, which provides fast, accurate alignment. Improved dust extraction is specifically designed to meet the needs of the professional user in heavy-duty applications and both the base and fence are machined to meet the accuracy requirements of the most demanding applications.

A new head lock function allows the head to be fixed, restricting the traverse function for trim applications and ease of transportation, plus integrated positive mitre stops at 15, 22.5 and 30°, as well as a 45° quick-release mitre mechanism up to 50°. It has a sliding left-hand fence with measuring scale for improved material support and management and the compact internal rail design allows for huge cutting capacity in a highly transportable format. Available in both 110V and 240V versions.

CONNELL WOODWORKING RANGE OF LEATHER PRODUCTS

MANUFACTURER: Connell of Sheffield
D&M GUIDE PRICE: From £8.99-£84.99

D&M Tools has recently added a new range of Connell of Sheffield leather products to their range of tool rolls and pouches. If you value your tools and want to protect them for years to come, you will want to invest in these. Connell are proud to support British industry by purchasing their leather and suede from British tanneries who are acknowledged experts in their field.

The Connell range of products is made from high-quality chocolate brown soft or moss-backed leather and are stitched in rot-resistant nylon bonded thread for extra durability. Connell are also very proud to be able to display the 'Made in Sheffield' mark.

On the right you can see a selection of the products available, which include plane and spokeshave wallets, saw cases, chisel and knife rolls as well as a tool bag, apron and belt. For more products and details, see the website – www.dm-tools.co.uk.



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A chair fit for a king

Andy King picks up his tools and shows us how to make his popular pallet chair

Having demoed at my friend Angus Bell's trade days over the last few years, the brief has always been to 'demo the tools and make a few things', which normally resulted in me knocking up a few bits and pieces, usually for use in the shop.

A couple of years back, I had ran out of timber for my normal demoing and was too busy to go to the timber yard for more, so racking my brains and spotting a pile of pallets, I knocked a few apart and off the top of my head set about making a chair.

It was nothing elaborate, simply butt joints and screws, but effective enough to have the customers all commenting on how they liked it, as well as having all the reps from the power tool suppliers, who were also demoing, fighting each other over who would have it! I ended up making a fair few over the course of the two days.

Timber choices

So having been asked by Makita if I could demo some of their products at last year's D&M Tool Show, building a suitable project along the way, it made sense that I did similar.

This time around I opted for some better quality timber and went to one of the sheds for a few shrink-wrapped packs of planed timber. To be honest, on opening the packs, the timber was little better than the pallets!

I did manage to get a few chairs knocked up at the show, and they were as popular as before. As fast as I finished one, it was gone – and in between, loads of customers were asking if they were for sale, where they could get plans, and if it would appear as a project in the magazine, so here we are!

Here I'll do my best to extract the 'plans' in my head and get them down on paper for anyone who likes the look of the chair and fancies making one, either by recycling pallets or using a better quality timber.

Either way, as these are likely to be used outside, you will need to apply a timber preservative, such as Cuprinol, as well as a top coat finish, and again, Cuprinol has a great range of different colours.

For this project I've gone back to the sheds for my timber, but this time I've opted for some redwood. Despite the bad press

the sheds get for their timber, and rightly so in the case of the whitewood packs, if you go to the B&Q Trade Centre stores they normally have a decent range of redwood sections and at a good price.

As with any timber, sort through what's there and pick the best. Don't be put off if there are some bent, split or other flawed



1 Mark the curvature of the seat onto the rod using a thin, flexible lath



2 The completed side elevation now has all the correct positions to mark out from



3 Cut the seat slats, front and rear seat frame components at 450mm long



4 The rod is now used to transfer length and layout positions for the sides of the seat frame



5 Dropping the components back onto the rod transfers the additional information



6 The lath is used to transfer the curvature of the seat to the frame component



7 This is then cut with a jigsaw and used as a template for the opposite piece



8 Using a roundover bit, the slats are routed to ease the top edges



9 The pieces can be dropped onto the rod to check for accuracy or to transfer further marks



CUTTING LIST

Note that all timber is 75 x 25 ex PSE

Seat slats:	7off	@ 450mm
Seat frame:	2off	@ 450mm
	2off	@ 540mm
Legs:	4off	@ 650mm
Leg rails:	2off	@ 650mm
	1off	@ 490mm
	1off	@ 450mm
Back slats:	5off	@ 800mm
Back stiffener:	1off	@ 600mm
Arm rests:	2off	@ 500mm

pieces, as you can normally get the trade counter staff to knock a bit off. As this project uses lengths of around 450-900mm long, if you do have to get a few flawed pieces you can easily cut around them.

You don't have to use shed timber of course, but this project is designed for anyone to make using basic tools so the option of easily accessible timber fits well.

So with that in mind, simplicity is the order of the day, and sticking with one timber size makes life all the more easy, and therefore a 70 x 20mm PAR stock size is all that is needed, but again, you can alter to suit your own needs and adapt.

When I make these in a 'live' situation, it's all a bit 'make it up as you go along', but still built around the same core of a slatted box seat, legs that extend to support arm rests and a slatted back, normally with a fan shape for extra support. It's all about introducing a curve or two for comfort, and the first step is to make a rod for the basics. When demoing it's a lot of checking with tapes, offering up, checking again, etc. but a rod makes life so much easier!

The rod

On a major project, different rods showing front and side sectional elevations and also a plan view is normally the minimum, but here, you only need a side elevation to set out the curve of the seat as well as the splay of the legs and angle of the seat.

There's no hard and fast rule in angles or splays, but I tend to work on tilting the chair seat by about 40 or 50mm from parallel to the floor; this makes it more comfortable to sit on as you naturally lean back in the chair as you sit on it.

The more important dimensions are the height of the seat itself as well as the width between the arms. The height of a chair is normally around 400-450mm high to the seat, so that's the basic starting point for the rod. You also need to work out the depth of the seat from front to back; this is simply a matter of setting out the slats and with 70mm-wide stock, I tend to go for six or seven slats with each one spaced by the thickness of the stock, so 20mm. This gives an overall length for the seat, so you can begin marking up the rod.

Make a mark at 450mm from the edge of your rod board – a sheet of MDF is ideal. Taking the front to back measurement as determined by the initial stepping out of the slats, a second mark is made, this time at 400mm; this sets the slope for the seat base frame.

Using the timber as a gauge, mark in a set of parallel lines to indicate the seat. Next, mark in the curvature of the seat. I allow the front slat and the back two slats to sit square to the seat frame. The curve of the seat is set between these two points with a 15mm deep curvature. If you don't have the luxury of a second pair of hands for marking the curves, a couple of screws or pins at the springing points will allow a thin lath to be pushed in to mark the curve (**photo 1**). You can now draw the slats in, with the front slat projecting by 20mm as a nosing, but it can be kept flush if you wish. You can then draw in the leg splays. I tend to go for a splay that sets the legs around 50mm beyond the front and back of the seat for stability and around 15° pitch. Mark these in, extending them up beyond the seat



10 The seat frame is screwed together using stainless steel fixings for durability



11 The seat frame is positioned on the rod to transfer the leg splay positions



12 The marks are connected to ensure the legs are positioned accurately when fixed



13 Screw the slats into place using 60 x 5mm stainless screws



14 Use a slat as a spacer to position the remainder of the slats and fix in place



15 Lay the legs onto the rod...



16 ... and transfer the marks



17 Cut to length on the mitre saw. A laser comes in handy here for accurate working



18 Align each leg to the layout marks and screw in place

line to act as supports for the arm rests. The arm rests are drawn in parallel to the seat; I find around 200mm above is about right. So that is the basic side elevation drawn in (**photo 2**), which is all that is needed to make the chair; the rest is constructed once the basic seat and legs are built.

Construction

From here on in you can reference from the rod for the majority of the pieces you need to cut; the only measurement to determine is the width of the chair. This needs to be wide enough to sit in comfortably without feeling squeezed in. I settled on 450mm wide, which allows plenty of room to get in and out. You can now start cutting up materials ready to start the project.

The frame that the slats are fixed to has front and rear components that are equal to the slat lengths, so cut nine pieces at 450mm for these two components and the seven seat slats (**photo 3**).

The side components of the frame are cut by placing the stock onto the rod and transferring the marks directly and cutting

to length (**photo 4**). The sides now need to have the curve cut into them for the slatted seat. Drop the side piece onto the rod and mark the springing points (**photo 5**). Run long screws into the springing points of the rod, which allows you to place one component directly to the rod and bend the lath to the correct position and mark the curve (**photo 6**). This is cut with a jigsaw and then used as a template to mark up the opposing piece to give a left and right component (**photo 7**).

Seven of the slats are routed all round with a roundover on the top edges (**photo 8**), with one of them having a further roundover on the underside of one long edge, which becomes the bull-nosed front slat.

Next, screw the seat base together. Check the curve is correct by placing it back on the rod before assembly (**photo 9**).

The fixings for the chair need to be durable and having been recently sent a few samples of the latest Concept KTX fixings, including some stainless steel ones, these are perfect for the job. The four frame components are piloted and screwed using

60 × 5mm stainless screws (**photo 10**). The frame is then placed back onto the rod and the leg positions transferred to the frame (**photo 11**).

Connect the marks (**photo 12**) and then fix the slats in position using the same screws (**photo 13**), spacing them out using one slat or an offcut as the spacer (**photo 14**), or, if you prefer, you can transfer the positions from the rod.

Legs & slats

Next, mark up the legs from the rod by dropping one front and one back leg directly to the rod and transferring the overall length marks and also including the positions where each leg sits against the seat frame (**photos 15 & 16**). Use each leg as a template to mark up its matching component before cutting to length on the mitre saw (**photo 17**). This is where the power of the rod increases its value: no need for tape measures, sliding bevels or protractors; the angles set themselves directly from the marks and if you have a laser on your mitre saw, all the easier to set



19 Check the chair sits flat and the legs are correctly in contact with the floor



20 Side rails are spaced and positioned directly to the legs and marked for cutting



21 You can then screw the rails in position to the inside of the legs



22 Before fitting the front rail, round over the edges of the legs



23 Mark the front rail to length and you're then ready to cut to size



24 You can then round over the edges and screw into place



25 Next, cut the back leg rail to the inside width of the legs



26 Use the lath to mark a concave curve on the back seat slat



27 Remove the slat and cut to shape

for the cut. If you don't have a mitre saw, it's quick enough to cut to length with a tenon saw or similar.

The legs are screwed to the seat frame using 35 x 5mm screws, aligning each leg using the marks taken from the rod (**photo 18**). Check the chair sits flat with the legs fitted (**photo 19**) and the main part of the construction is now complete using the rod to gain your marks and sizes.

The legs now need rails to stiffen them up and prevent them from splaying. No hard and fast rule here; I simply spaced the rail by using a couple of pieces of stock as a gauge to set it parallel to the seat before striking marks directly to each leg and cutting to size (**photo 20**). These are screwed into position using 35 x 5mm screws, the side rails fitting to the inside of the legs (**photo 21**).

Round over the legs on the external long edges; this can be done prior to fixing the legs, but it's easy enough with the legs in place (**photo 22**). A front rail is marked from the assembled lower chair (**photo 23**), cut to length and routed to round over the edges.

Screw the front rail in place (**photo 24**) and that's the main part of the job done where the rod and lower frame is concerned; from here it's more a case of winging it and eyeballing in the back slats and curvature.

First off, cut a lower rail to fit between the legs (**photo 25**). The last slat on the seat is marked up with a curve to give the back a more comfortable feel when you lean back into it. The depth of the curve isn't huge; I set a mark 15mm back from the edge at the centre position of the slat and marked a curve using the lath (**photo 26**). This is jigsawed out (**photo 27**) and is then used to transfer an opposite curve (**photo 28**) to a second piece that is then jigsawed to become the shaped lower back rail (**photo 29**). The idea here is for the top slat to sit behind the back slats to support them while the lower one sits in front of the slats, so that any pressure from leaning hard on the back is transferred through the rails and won't rip any fixings out.

Fixing the top seat slat into position with a mark to show the centre, the middle back slat is dropped through. The length of the

slat isn't important just yet; I cut it around 900mm long. The lower back rail is placed onto the side rails and with the back slat in place, lean it back until it looks like it is inclining back enough to provide sufficient support without feeling like you are sitting bolt upright (**photo 30**).

Remember that the seat is already tipped back so the slats can actually sit at 90° to this and still be leaning back. This is where it's more a job by eye than a specific angle and you can easily alter it if you feel it is too far back or not enough. Once the position looks good, make a mark where the lower rail will sit ready to screw it in place. If you have a right angle drill or attachment, the rail can be fixed using this (**photo 31**), but you will find it easier to remove a couple of seat slats for better access. You'll need to remove a couple of them to fix the back slats anyway, so it's the easiest solution here.

Fix the centre slat with a screw to the lower back rail (**photo 32**) and do the same into the upper seat slat (**photo 33**). Using an offcut as a spacer, the outer slats can now be positioned (**photo 34**). The outer



28
The slat is used to transfer the curve to the lower back rail



29
Cut the lower back rail to give a convex shape



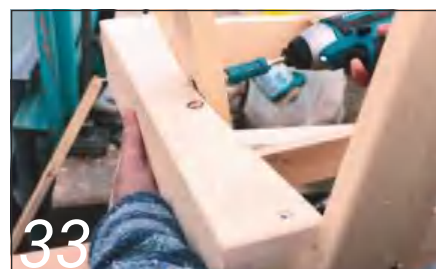
Re-fit the slat and slide a back slat in using the lower rail to set the angle



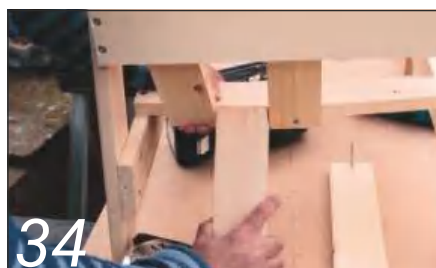
31
Once you are happy with the position, fix the lower back rail into place



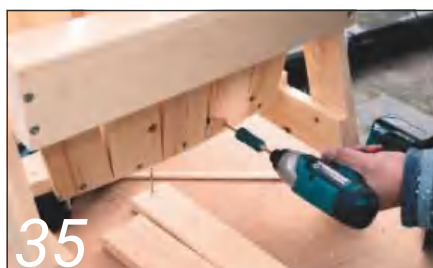
32
Fix the centre back slat to the lower rail with a 60 x 5mm stainless screw



33
Fix the slat centrally to the seat back with the same sized screw



34
Use an offcut as a spacer to set the outer back rails



35
Set the intermediate slats central to the others and fix in place



36
Mark out the curve on the back using a suitable lath

slats of the fan back are determined by trapping the lower position of the slat against the spacer with the slat fanned out and pushed tightly against the side of the seat frame (**photo 34**).

Strike a mark on the lower position and cut it to make it flush with the underside of the lower rail and repeat for the other slat, fixing in the same manner as the centre slat.

The intermediate slats are now positioned by simply halving the remaining space on the seat slat to gain the centre position, dropping the back slats into place and marking the lower position to bring it flush with the rail and cut and screw both into position (**photo 35**). Although, in theory, the lower curvature on the leg rail should be different from the seat slat curve as the slats taper in like a wedge, the shallowness of this curve is not sufficient enough to worry about trying to work out the geometry. Likewise, the fit between the back slats and the curved rails, if cut at 90°, will have a slightly open joint with the slats leaning back slightly. You can cut these curves with a slight bevel or spokeshave

them, but again it's a minimal difference and not enough to concern you.

The rounded top of the fan back is cut by determining how much of a curve you desire. I made the centre slat 800mm long overall and the outer ones 700mm, linking the positions with a flexible lath (**photo 36**) and cutting the marks with a jigsaw (**photo 37**). I rounded the back slats over with them fixed in position. This could be done by removing each one and re-fitting them but I like the look of the stopped position where the cutter bottoms out as the taper between the slats narrows and stops the cut.

Final components

The final three components are the two armrests and a further stiffener for the back slats. The back stiffener is marked up by temporarily screwing a piece of stock through the centre slat that spans the width of the fan back. Using a gauge block, the positions of the other slats are marked onto the stiffener (**photo 38**) before removing it and cutting with a jigsaw. Once done, check the fit against

the slats (**photo 39**) before radiusing the outer corners and rounding over the edges with a router (**photo 40**) before fixing through each slat.

The armrests are secured to the legs and also through into the outer back slats. Keeping the inside of the rests flush to the legs ensures the seat retains its full width when sitting down.

Mark the notch to fit over the back slat on each piece (**photo 41**); this will need a second bit of scribe work to bring the fit up. This particular area is on show so it is worth the extra work here. Once the fit is good, the armrest can be shaped (**photo 43**). Secure the arms into the legs and also through the outer back slat. And that's it, the chair is complete (**photo 44**) – from here it's just a matter of finishing the chair to your own requirements. Looked after and given a coat of protection each year, the chair should last for a fair few years and hopefully we will have the type of summer where you can get out in the garden with a cool drink and relax on your new piece of furniture! **WW**



37
Cut the slats to length with a jigsaw and clean up as necessary



38
Using a gauge block, the back is scribed and cut with a jigsaw



39
Check the fit of the stiffener against the slats



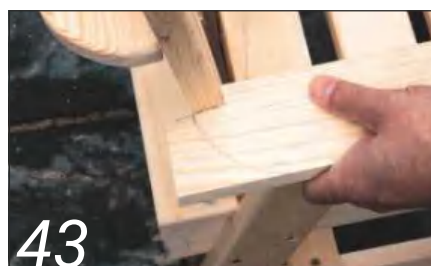
40
Radius the ends and round over the edges of the stiffener



41
Screw back through the slats to secure the stiffener



42
The initial cut will need scribing to allow for the angle of the back slat



43
Once scribed, you should be left with a neat fit, as shown here



44
Once the edges have been radiused and rounded over prior to securing, it's job done!

In your own write...

Here are just some of the latest letters we've received since the last issue. Drop us a line on paper or via screen and keyboard to add your voice to the woodworking crowd; you might be one of the lucky few who will manage to get their hands on a coveted *Woodworker* badge!

The
Woodworker
& Woodturner

SNAIL MAIL OR EMAIL?

You can write to us at *The Woodworker*, MyTimeMedia Ltd, Enterprise House, Enterprise Way, Edenbridge, Kent TN8 6HF or send an email to mark.cass@mytimemedia.com

TIMBER IN NEW ZEALAND

Dear Mark,

At the beginning of the year my wife and I visited our son and family in New Zealand. While there, we had occasion to visit Lyttelton Harbour. This is where four ships sailed in carrying the early settlers.

Today, it is an important hub for the export of New Zealand timber – see attached photo that my grandson took for me. I have never seen so much timber.

Although New Zealand is a small player in the international forestry industry, wood products are New Zealand's third largest export earner. The plantation forests cover about 7% of the country's land area. Radiata pine is 90% of the plantation area, Douglas fir about 6% and the rest is made up of eucalyptus and other species.

There is some controversy with New Zealand's woodworkers and woodturners because, as well as the above, they are exporting native 'swamp kauri'. Kauri trees were bowled over at the end of the last ice age and buried in peat swamps where they have been perfectly preserved. Kauri timber is a light honey colour, with a distinctive silvery speckled lustre. It is ideal for turning and carving and the 'locals' want to hang on to it!

Perhaps as an Editor's perk you could have a trip down to New Zealand to write an article about the kauri timber! Best regards, **Norman Gilbert**



Softwood fills this timber carrying vessel at anchor in the picturesque harbour at Lyttelton near Christchurch, New Zealand

Hi Norman,

Thanks for the photo – that sure is a heck of a lot of timber. Very interesting about the Kauri stocks; it's a bit like our bog oak over here, something that's never going to be anything but a finite resource. I expect there'll be the usual battle between conservation and commerce – I wish good luck to the Kiwi woodworkers.

And yes, the thought of a trip to NZ is a very tempting one, but it's a sad fact that Editors' perks have been greatly reduced over the last few years and are now almost non-existent...

Mark

CHILD-SIZE BOW WINDSOR CHAIR

Hi Mark,

Many thanks for the email (forwarded from Tom Greaves, another reader and turner). I have already seen the piece on the smoker's bow Windsor chair by Colwin Way as I joined the local woodturning club, and one of the members gave me the article. I have scaled down the measurements to make a child's version, but have modified parts of it. I have turned the legs and stretchers and have carved out the seat in oak. The next stage is to steam a piece of ash to form the back and arm rests, but I need to find or make a steam box for this step. I have been keeping a photo record

of my progress, which might form the basis of a future article! I look forward to the next edition of *The Woodworker*. With all good wishes, **Duncan Hepburn**

Hi Duncan,

Well that's looking really good, and it seems to me that you shouldn't find the next couple of stages too difficult at all. As long as you mark it all out accurately and bore the holes for the back sticks at the correct angle, you're in with a good chance.

What's really on your side is the amount of 'give' that's inherent in this type of chair and, even if you're a bit out, you can usually persuade things to fit – eventually! Some people just screw through the arms into the

support below, but if you can dowel them or even Domino it'll be much neater. Just take your time and use as many thin ply or even cardboard templates as is necessary.

And the final comfort: as least you'll know how you should do it next time! **Mark**



A scaled-down work in progress

GET IN TOUCH!

Don't forget, we're always keen to see your photos, so please don't hesitate to send them in if you've snapped something of interest recently. Email me at the usual address: mark.cass@mytimemedia.com

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Evolution FURY 3	210/25.4	60/220mm	£119.98	£143.98
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• DIY #Professional

MODEL	POWER (W)	DEPTH OF CUT (WOOD/STEEL)	EXC. VAT	INC. VAT
Clarke CJS380*	420W	55/6mm	£12.99	£15.99
Clarke CON750#	750W	80/10mm	£24.99	£29.99
Bosch PS1700C*	500W	70/4mm	£44.99	£53.99
Einhell RT-JS 85	85W	75/5mm	£49.99	£59.98



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TH-SS405E	1200W	400-1600	£79.98	£95.98



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• Produce fast, precise mitre & longitudinal cuts

• Cuts in wood, plastic, etc.

MODEL	MOTOR	SIZE	EXC.VAT	INC.VAT
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CBS190	350W	7.5"	£114.99	£137.99



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• NEW RANGE

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F = Floor standing
V = Variable speed

MODEL	SPEEDS	EXC. VAT	INC. VAT
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CDP15EB	450 / 12	£119.98	£143.98
CDP20EB	450 / 16	£159.98	£191.98
CDP10B	370 / 12	£169.98	£203.98
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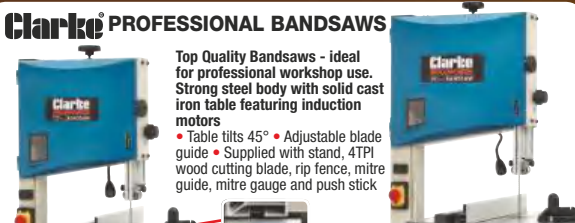


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CBS300	305mm/12"	165mm	115mm	£349.98	£419.98
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CR2 INCLUDES 15 PIECE KIT WORTH OVER £20



ROUTERS

MODEL	MOTOR (W)	PLUNGE (mm)	EXC.VAT	INC.VAT
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Bosch	1400	0-55	£79.98	£95.98
POFI400ACE				
CR2	2100	0-60	£109.98	£131.98



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• Stands come complete with bolt mountings and feet anchor holes

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6" & 8" AVAILABLE WITH LIGHT



BENCH GRINDERS

CBG8W features 8" whetstone & 6" drystone. # With sanding belt

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CBG6RZ	PRO	150mm	£39.98	£47.98
CBG6RSC	HD	150mm	£49.98	£59.98
CBG6SB#	PRO	150mm	£49.98	£59.98
CBG6RWC	HD	150mm	£54.99	£65.99
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In brief...

EASY LAYOUT WITH PARF

Designed by well-known woodworker Peter Parfitt, the UJK Technology Parf Guide System (PGS) has been developed jointly with Axminster Tools & Machinery. Manufacturing of the system takes place at Axminster in Devon under the UJK Technology brand name.

The Parf Guide System (PGS) is a highly

accurate method of laying out a pattern of 20mm holes in a bench top or work surface to create a track saw cutting station. Using the PGS, this task is both quick and easy, producing spot-on results every time. With an accurate pattern of 20mm holes and a set of Veritas Parf Dogs, you will be able to make the perfect right angle or 45° cuts with a guiderail and track saw.

The PGS provides an infallible method of making a track saw cutting station on site in less than 30 minutes, which means that you'll be able to construct a custom bench top or portable cutting board whenever the need arises.

Based on Pythagoras' theorem, the PGS uses two Parf sticks along with a 3mm drill

guide and 3mm drill bit to create an accurately placed series of holes with the rows at perfect right angles to the columns. Then the guide block and the special 20mm bit come into play to produce the final pattern of 20mm holes.

The Parf Guide System comprises two Parf Sticks, which are 1m long, with a series of 3mm holes along the length at 96mm centres; a 3mm drill guide with 3mm drill bit and three 3mm guide pins. A guide block and a special 20mm TC drill bit with a 3mm centre guide are also supplied.

Priced at £99.96, see www.axminster.co.uk. Please note that prices include VAT and are correct at the time of publication but may be subject to change without notice.

MUDDY FOOTPRINTS NO MORE!

With the UK's changeable weather it is hard to avoid wet and mud indoors so keeping wood flooring in top condition is a priority. Osmo is answering the need for a good floor cleaner and protector with its environmentally friendly range of quality products.

Osmo's cleaning and maintenance wax-oils help keep wooden floors looking as good as the day they were first installed. Made from natural waxes and oils, these products are specifically tailored to the various properties of timber and to the specific demands of the areas in which wood is used.

Osmo's liquid wax cleaner is designed for occasional intensive maintenance and reconditioning which revitalises, maintains and enhances wooden floors. Specifically developed to take care of stubborn stains on oil and wax treated flooring, simply apply thinly to the floor with a lint-free cloth and polish.

For a more regular cleaning regime, Osmo's Wash and Care is highly effective and water-soluble for quick, easy and thorough floor maintenance. Suitable to apply in high traffic areas, this product cleans and freshens the floor at the same time.

Osmo also offers a four-piece Opti-Set, which includes a telescopic handle, dust-mop and micro-mop, plus an active fibre cloth. For stockist details and to find out more, see www.osmouk.com.

A NEW DYNAMIC DUO

Wolf Professional brand has introduced its next generation of 20V Lithium-ion cordless power tools to meet the demands of professional and serious DIY users.

Both the new 20V Li-ion combi impact drill/driver and impact driver are engineered in the tradition of Wolf Power Tools that has a heritage spanning over 115 years. Evidence of this can be seen in the engineering and attention to detail of these new offerings. Compact, lightweight and balanced for comfort, with



a soft grip handle, they are designed to meet the rigours and demands of regular use at affordable prices.

The combi impact drill/driver features include: 13mm steel keyless locking chuck; 16 torque settings up to 35Nm and a variable two-speed gearbox. Supplied with a one-hour charger, 20V Li-ion battery, belt clip and carry case.

The impact driver features an impressive 150Nm torque; 1/4in Hex drive; variable-speed control up to 2,000rpm; impact rate up to 3,000bpm and forward and reverse function. Also supplied with a one-hour charger, 20V Li-ion battery, belt clip and carry case. Prices start from £89.99; see www.ukhs.tv to find out more.

SANDING WITH THE PROS

Mirka is expanding its Pneumatic Random Orbital Sanders (PROS) range with the addition of two new dust bag machines designed for multiple sanding applications, together with a new fleece dust bag. This has been developed to increase the dust collection capacity of the sander and improve the airflow, which will enable users to work in a healthier, dust-free environment.

The new PROS 550DB and 650DB provide effective and durable tools for professional sanding. These machines are built for maximum dust extraction at low suction power and have a low noise level even when operating at their 12,000rpm maximum. The PROS weighs in at less than 1kg, and its ergonomic design makes it user-friendly, with plenty



of finger space for the controls.

The sanders' innovative features include a revolutionary brake seal, which eliminates the possibility of causing deep marks in the surface when the fast rotating abrasive first touches the workpiece.

The PROS 550DB is available with 125mm pads and the PROS 650DB comes with 150mm pads. Both are equipped with a dust extraction hose, pneumatic hose, fastening strips and fleece dust bag. Priced at £254.81, see www.mirka.com/uk/uk.



KSS Circular Saw Series

The most comprehensive crosscut saw range in the world

Mafell AG have a full range of their Multi Function 5 in 1 saw systems to suit all requirements. From the KSS300 which is ideally suited to the flooring industry to the KSS60 & KSS80 which have a bigger depth of cut and are ideal for roofing and cutting Jack Rafter's easily & accurately.

All saws will allow the user to perform Cross-cuts, Mitres, Compound Mitres, Plunge cuts and Rip cuts.

Three models are also available as cordless versions.



The smart stop and adjustable fence allow the saw to be used for angle cuts from -60° to $+60^{\circ}$



The highly graduated scale permits very precise angle settings



Model	Crosscut at 90°	Cutting depth at 90°	Cutting depth at 45°	Angle cuts	Available in Cordless
KSS300	300mm	40mm	27mm	-45° to $+60^{\circ}$	Yes (18v)
KSS400	400mm	49.5mm	38mm	-60° to $+60^{\circ}$	Yes (36v)
KSS60	408mm	61mm	47mm	-60° to $+60^{\circ}$	Yes (36v)
KSS80	370mm	82mm	55.5mm	-60° to $+50^{\circ}$	No

With saw in hand **PART 2**

Continuing his reflections on sawing by hand, Robin Gates explores the idiosyncrasies of vintage saws and makes a simple peg rack to keep them handy

Saws are time-travelling tools reaching back through centuries. On a quiet day at the bench, the rhythmic rasp and forest fragrance of timber being sawn could be from a village carpenter's workshop in Georgian England or a Viking shipyard.

When I'm in tune with the saw I feel its slightest upset and react with a tilt or turn of the wrist almost without thinking, but if the saw and I are not speaking it will flounder in my grasp like an oar out of its rowlock and I'll get nowhere.

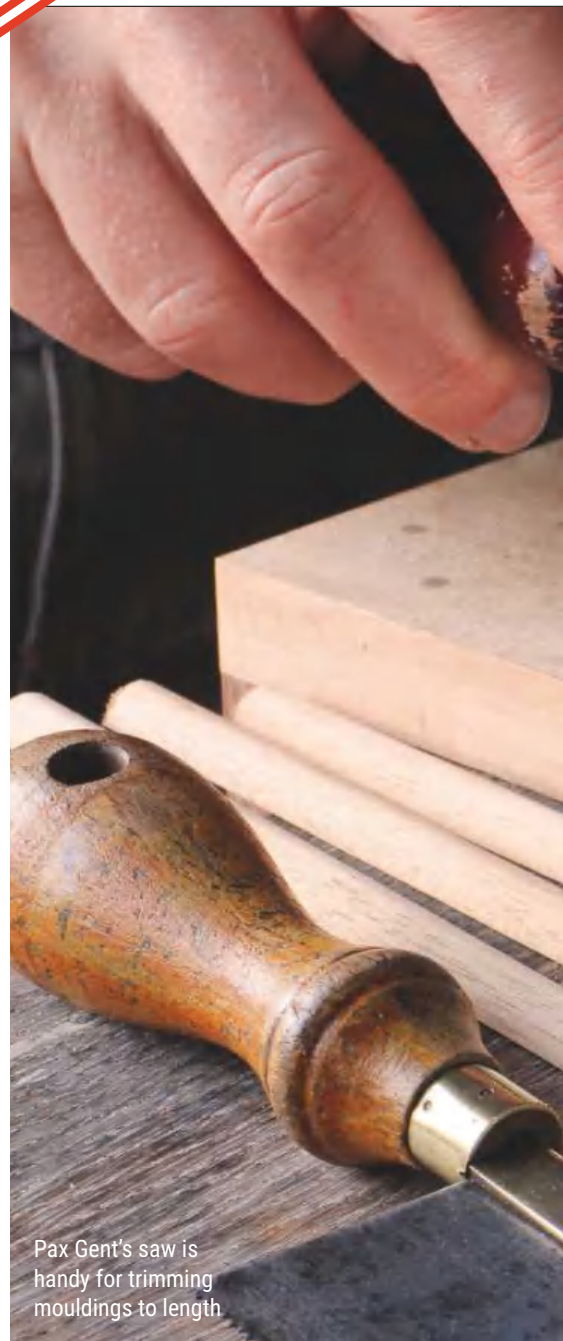
A relaxed grip (**photo 1**) is essential. My old school woodwork and music master Mr Ayling showed me this 45 years ago; holding his tenon saw as lightly as his conductor's baton. Needless to say his mortise & tenon joints went together as sweetly as two bars of Mozart.

Besides cutting timber to size, a spell of sawing brings some personal benefits, too – it's a holistic workout. When the saw

is running freely my worries sink into the shadows of the workshop, and for aerobic exercise a long rip cut on a summer afternoon is hard to beat. The sawdusty sweat on my face and shirt stuck to my back only seem to confirm that I'm doing myself good while doing something useful.

Idiosyncrasies

When I was a kid, my Dad's saws hung from nails in the garden shed like swords in a castle armoury, and perhaps it's down to sentiment that over the years I've gravitated towards similar old saws. As a consequence, I've grown accustomed to their idiosyncrasies – both good and bad. The most obvious of these is corrosion. Wet and dry paper, WD40 and elbow grease restore most blades to a usable state but if the rust resembles a crème brûlée caramelised by a blow torch, I find the hardened edge of an engineer's bearing scraper more effective.



Pax Gent's saw is handy for trimming mouldings to length



1

A relaxed grip keeps the saw running sweetly

With a vintage saw in hand I feel connected with the long-gone craftsmen whose efforts have been sweated into it, and honour-bound to use it well. It's the handle in particular that grabs me; a shape developed over generations with a place for every finger in its extravagant curves – something I didn't appreciate until I had one in hand.

My first was a tenon saw pulled from a box of junk in Gosport over a century after it left Richard Ibbotson's works in Sheffield (**photo 2**). The fit of its handle is so good it holds me as much as I hold it. Those elegant and oh-so-vulnerable rearward-facing horns, which cosset the heel of the hand and slide between thumb and forefinger; the sinuous 'lamb's tongue' licking forward to the blade – they are a perfect marriage of form and function developed over generations. Another detail that's disappeared from the



modern handle is the stem of delicate wheat grains flexing around it (**photo 3**). Originally the wheat pattern was hand-carved by an owner to individualise a valued tool but it was eventually taken up by manufacturers using high-speed cutters and offered as a factory option.



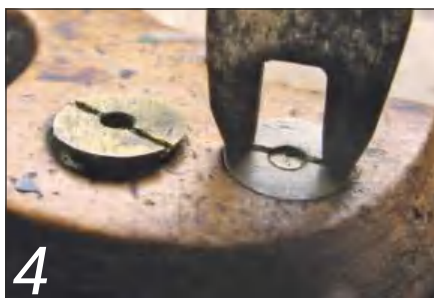
2

Richard Ibbotson, one of scores of Sheffield saw makers in the 19th century



3

Wheat grain decoration on the Ibbotson tenon saw handle



4 Old saw nuts require a special forked bit



5 Groves & Sons' dovetail saw handle fits the hand superbly



6 Sawing a tough holly log requires sharp well-set teeth



7 The saw wrest levers the tooth downwards to increase its set



8 A tapered triangular file for saw sharpening



9 The damaged hardpoint teeth seen on a disposable saw



10 The heel-to-toe taper or 'cant' of old back saws is coming back into vogue



11 A dinky gent's saw is handy in a tight situation

Old back saws often have loose handles but these are easily tightened if you have the right tool – a forked bit (**photo 4**). This was the case with a mid-19th century dovetail saw made by Groves & Sons (**photo 5**) – the pinnacle of beauty in my opinion, and others seem to agree. This saw was copied in the 1990s by Independence Tools in the USA, a company subsequently bought out by Lie-Nielsen, and its likeness can be seen in LN's dovetail saw today – albeit with concessions to modern manufacturing.

First aid

A bin-load of disposable saws passed through my hands between that Ibbotson tenon saw and my next veteran, a very fit-for-purpose Spear & Jackson rip saw, but the oldies have had the shiny upstarts in retreat for some years now – a turn of events that occasionally necessitates some saw first aid.

If a saw of the older high-carbon steel is kinked it can usually be straightened with some persistence from the rounded face of a ball peen hammer. Having sighted down the blade to locate the kink, I support the target spot on the head of a sledge hammer, convex side uppermost, and begin tapping.

The next problem might be that the saw binds in the kerf. The wide blade of a hand saw is often 'taper-ground' to minimise friction and avoid binding, meaning that it gets progressively thinner from cutting edge to back, and the teeth of a cross-cut



12 Folded brass backs of gent's, dovetail and tenon saws

saw are also 'set' with a slight outward bend to cut a wider kerf. I've managed to reduce binding by increasing the set using an old saw wrest, which is a fairly primitive tool (**photo 7**). The wrest has slots corresponding to different thicknesses of blade and is fitted over a tooth, to about half its depth, then levered downwards. A sliding brass guard prevents the tooth bending too far.

A dull tooth can be sharpened using a tapered triangular saw file – one or two strokes per tooth is usually sufficient (**photo 8**). In the absence of a proper saw vice for this operation I clamp the saw to the edge of the bench using G clamps and a batten. It's a bit rough and ready but the system works.

I don't know if it's a characteristic of hardpoint saws or if I've been unlucky, but those I've bought have lost their edge after only moderate use (**photo 9**). The teeth are heat-hardened by an induced electric current, typically revealed by a blue-black line along the cutting edge, and I suspect the process makes the steel more brittle as I've had more than a few tooth breakages. In any case, the combination of hardened steel and complex tooth geometry has defeated my best efforts with a saw file.

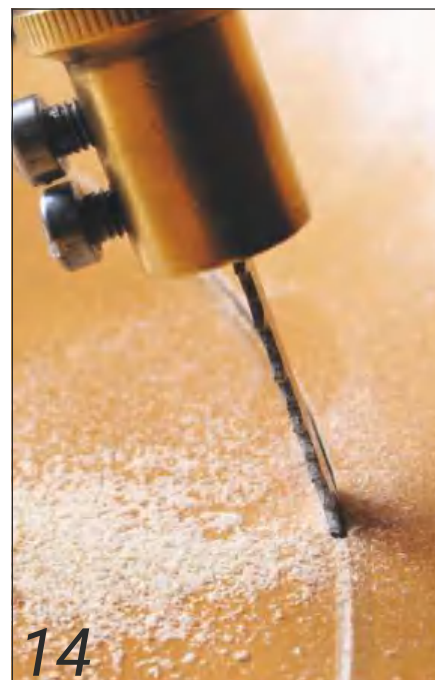
Where there's brass

There's nothing like the glimmer of old brass to turn my head towards a saw, and not just because it's pretty. Where there's brass there's



13 Sawing for the fun of it: a small back saw is child friendly

more weight than if there had been iron and that's a real advantage in the back of a small saw. With the extra down force of the brass back bearing on the teeth, the hand need push no harder than to post a letter. Manufacturers would offer the same saw with iron or 'best quality heavy brass back' and the brass option typically cost about 30% more (**photo 12**).



14 My beloved pad saw works like a hand-powered jigsaw



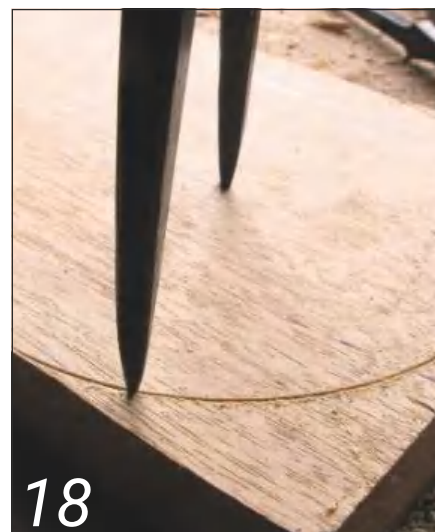
15 The pad saw's slotted handle accepts a standard hack saw blade



16 Trimming a wedged tenon flush with the coping saw



17 Carefully cutting a hollow with the Eclipse 7CP coping saw



18 Wing dividers scribing an arc for the saw to follow

There's some debate over the merits of a brass back being folded over the saw plate – the method of the last 250 years – or machined with a slot into which the saw plate is glued with epoxy resin. The traditionalist claims that a folded back tensions the saw plate while protecting it from damage, allowing it to bow under pressure, thence to be tapped back into shape with a deft touch of the mallet. The modernist argues that an epoxied saw would not have bowed in the first place. I think they're both right.

A feature of old back saws coming back into vogue is the kind of taper known as 'cant' (photo 10), in which the blade narrows from heel to toe. The tenon saw illustrating this was made by Thos Turner & Co and tapers from 55mm to 45mm. I've yet to find a historic explanation of cant but today's makers claim it improves precision, causing the teeth to reach the baseline of a cut on the entry side of the kerf before doing so on the exit side, so you are less likely to saw beyond your marks.

My dinkiest back saw is the gent's saw (photo 11), distinguished by its straight handle, which I find better suited to dainty cuts. It's a 254mm cross-cutting 'Pax' model and although a veteran is still performing well, its fine teeth making a tidy job of end-grain when trimming small stock to length. Thomas Flinn & Co continues to make a dovetail version of this saw in Sheffield, the ancestral home of good saw steel, priced at around £24.



19 Laying out saws to mark peg positions on the rack



22 Cross-cut, rip, coping and bow saws hung on the rack

Unsung saws

It's rare for anyone to sing the praises of the humble pad saw (photo 14) but I'd be lost without mine. Working in tight spaces the pad saw with its retractable blade really comes into its own, and it's especially handy for cutting curves and apertures inside panels. Using quick, short strokes with a light pressure it's my hand-powered jigsaw. A useful bonus is that the slot (photo 15) in the pad accepts a standard hack saw blade, so it can be used for cutting metals and other materials, too.

One other saw I keep close at hand is the coping saw (photo 16), which slots into places where other saws get firmly stuck. The Eclipse 7CP (photo 17) with turned beech handle and chromed steel frame is a design that's remained virtually unchanged for at least 70 years. Its fine rotating blade swoops and climbs through curves like a stunt plane. Since I discovered the Swiss Pegas blades at Workshop Heaven, it cuts even better. If sawing an arc of constant radius, I find a pair of heavy wing dividers (photo 18) is ideal to scribe the line.



20 Boring holes for pegs using the sliding bevel as a guide



23 Taking and returning saws is easy

Peg rack

No matter how many saws you have there's no simpler means for storing them than a peg rack. It's just a slightly more sophisticated version of the nail hammered into the wall and has served the busy workshop for generations. Bow saws, hack saws, tenon saws – they can all be accommodated.

Using a piece of 65 x 325mm elm for the wall-plate and 12mm pine for the pegs, this rack was built to accommodate particular saws and fit into a 600mm space beside a window. Having laid out the saws (photo 19) to mark where the pegs should go, the only tricky part was boring the peg holes at a consistent angle (photo 20). I used a sliding bevel as a visual reference for the brace, set to 10°, which would be just sufficient to prevent saws being knocked down accidentally. The rack was finished with boiled linseed oil and fastened to the wall with 60mm screws, accommodating two rip saws, three cross-cuts, a coping saw and a bow saw (photo 22) – with space for more. [www](http://www.workshopheaven.com)



21 Tapering the ends of pegs to fit the holes



22 Ripping a small elm board with the tenon saw

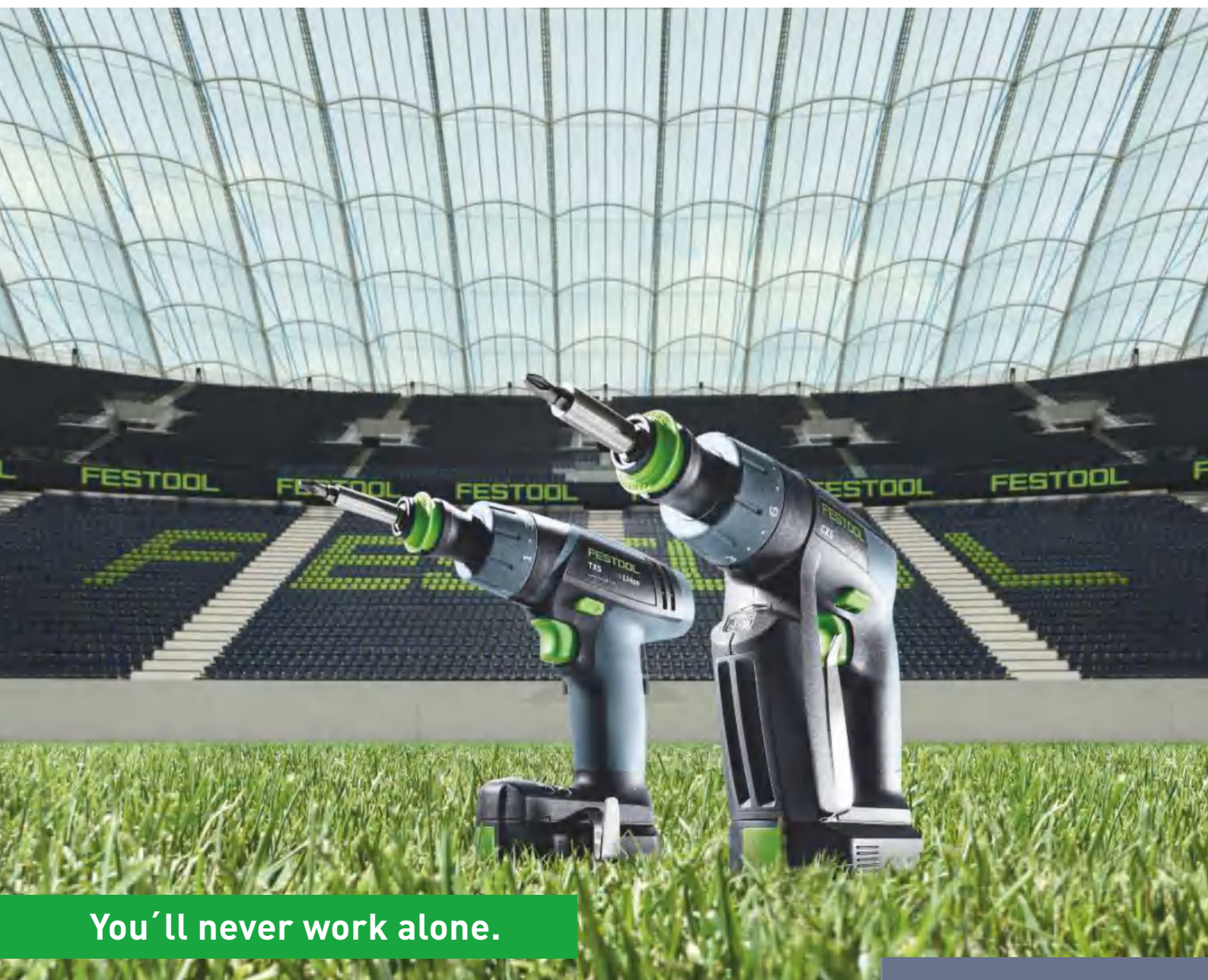
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In brief...



SAW SHARPENING FOR BEGINNERS

Chris Tribe is delighted to be working with Shane Skelton of Skelton Saws to present a new course, which takes place on 2 July. A traditional hand saw maker and saw doctor, Shane has both restored and sharpened some of the oldest and most valuable saws in the world. During this one-day course he will teach you the basic skills that will enable you to approach saw

sharpening with greater confidence, as well as guiding you towards the best tools for the job.

Saw sharpening is a skill that is often overlooked, and which has been largely lost over time. Most of us tend to shy away from sharpening our own saws, yet it is a task that is paramount to the performance of the saw.

A good quality saw that is correctly sharpened produces effortless, accurate joints. This course is both a practical demonstration and an explanation of the fundamental processes in saw sharpening; it covers the following elements: jointing, spacing, forming, setting, sharpening, test and correction.

For more details about the course, call Shane on 01723 448 202 or email skeltonsaws@gmail.com.

BRAND-NEW SHOWROOM

Anglia Tool Centre's brand-new showroom in Oxford is now open. Located on Peterley Road just off the eastern bypass of Oxford, they stock an exciting range of products from leading power tool brands, including Makita, DeWalt, Milwaukee, Bosch, Festool, Trend and many more. Like their other showrooms, there is now a demonstration area in store so you can try power tools before buying. Each product is price matched with their online prices at www.angliatoolcentre.co.uk, ensuring you always get the best deals possible.



REVOLUTIONARY NEW TIMBER FIXING

IronmongeryDirect has introduced an innovative new spiked timber fixing product to its range, designed to combat common joinery problems.

The Joyner Bolt is a unique fixing, which has been designed to overcome the shortcomings of traditional fixings, such as coach bolts and threaded rods. The bolt features an innovative square head so that it cannot be pulled through the wood as the joint is tightened, ensuring that the timber face won't be damaged. In addition, it contains eight integral spikes to immediately grip and hold the timber; this ensures the joint will not become loose over time even when it is inserted

into a hole that has been drilled too large, therefore guaranteeing an optimum and longer lasting connection.

As it can be fitted with one hand, the bolt is easy to use and is the ideal solution for tradespeople tasked with connecting timber in difficult to reach areas, such as in floors, rafters and ceiling joints. The bolt, which is brand-new to the market, is priced from just £9.40 per pack of 10 bolts. For more information, visit www.ironmongerydirect.com/joyner-bolt.



MEDAL FOR EXCELLENCE

Local furniture crafts student Philipp Stummer has been awarded a Medal for Excellence from the City & Guilds Group in recognition of his exceptional talents.

Philipp, from Leamington, was recognised for his outstanding work towards his Level 2 Furniture Making course at Royal Leamington Spa College – he is now studying for his Level 3 qualification under course leader Jamie Ward.

While studying, Philipp has set up his own business, EarthWoodCrafts – www.earthwoodcrafts.com – and is also working with furniture maker Armando Magnino on a project for the Shakespeare Birth Place Trust.

During his time at the college, Philipp has also won the college's Andrew Varah Award for the outstanding furniture-making student as well as the



Gordon Russell Award. He also exhibited at the Young Furniture Makers Exhibition at Furniture Makers' Hall.

To find out more about courses on offer at Royal Leamington Spa College, see www.warwickshire.ac.uk/courses.

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In brief...

TAKE CONTROL OF DUST

Hilti has further optimised its harmonised Dust Removal Systems (DRS) portfolio with the launch of the upgraded VC 20-UM and VC 40-UM vacuum cleaners, which will deliver a more comfortable, safe and productive working environment.

Both products have been engineered to maximise suction in both wet and dry worksite conditions, while ergonomically designed and equipped with larger wheels for improved handling across the toughest worksites. The VC 20-UM has a dust capacity of 23kg while the VC 40-UM a larger 40kg.

They have an extended range of filters for standard, performance and dry applications, optimising the DRS depending on the task in hand. For wood and mineral applications, improved dust bags are also available.

Both the machines feature a new switch to deactivate automatic filter cleaning – known as Airboost – which allows them to be used in quiet environments.

The upgrades mark the latest development in the extensive Hilti DRS portfolio, whereby the tool, consumable,

accessory and M-class vacuum work in harmony to remove the maximum amount of dust at the point of contact.

Both new vacuums ensure the user can address key Health and Safety Executive (HSE) legislation governing onsite dust exposure as listed in the Control of Substances Hazardous to Health (COSHH) regulations, which set out maximum Workplace Exposure Limits (WEL).

The VC 20-UM and VC 40-UM can be purchased through the Hilti Fleet Management programme whereby a fixed monthly charge covers all service and repair costs over four years. For customers who prefer to own their own tools outright, Hilti Lifetime Service gives a no-cost period of two years. For more information, visit www.hilti.co.uk/vacuums.



WOODCRAFT IN WALES

The National Botanic Garden of Wales will be running its Wales Woodcraft Festival from 20–21 August this year. This event builds on the success of the Wales Tree Festival, which has been run at the Botanic Garden over the past four years.

This year, it is hoped the event will attract more amateur woodworkers, not only to learn from demonstrators, but also to take advantage of specialist tools, woods, equipment and products, all of which will be available to buy.

The Botanic Garden is situated 10 minutes from the M4 and two minutes from the A48 in Carmarthenshire, midway between Cross Hands and Carmarthen – see www.botanicgarden.wales.

DON'T GET BURNT FINGERS – USE A BOWL SANDER!

This great new package deal from

Charnwood includes their Deluxe Woodturner's Bowl Sanding Kit with 20 hook-and-loop discs of varying grit sizes, all supplied in a handy storage case.

The bowl sander is used to effortlessly



sand pieces while they are still mounted on the lathe. Simply set the lathe running and then use the foam pad to sand to a fine finish, even with intricate shapes.

The handle of the sander features a soft foam grip for extra comfort and control during long periods of use. The head can be adjusted to any angle to find the perfect position for accessing more complex designs. The four foam-backed hook-and-loop-faced sanding pads are a push fit into the head, which means no tools are required. The soft foam backing

allows the pad to change shape and take the form of the piece being sanded, with only light pressure.

Supplied with 2 × 50mm diameter hook-and-loop pads; 2 × 75mm diameter hook-and-loop pads; spanner for adjusting head angle; 10 × 50mm diameter hook-and-loop-backed discs (two of each grit: 60, 120, 180, 240 and 400); 10 × 75mm hook-and-loop-backed discs (two of each grit: 60, 120, 180, 240 and 400); and a presentation case.

The package retails at £54; more details can be found here: www.charnwood.net.



TURNING IT UP WITH MARK SANGER

Mark Sanger, recently crowned champion at the Ten Turners Turning event, is going on tour. He will be demonstrating at all the Axminster stores over the course of the next few months, starting at Warrington

on 18 June and culminating in a meeting with Richard Findley on 4 March 2017.

Mark's work features wood, mixed media, texture, form and colour, all of which are influenced by Far Eastern philosophies and cultures as well as the natural forms and textures found in nature.

Mark says: "My work is free flowing of simple form. I believe that it should evolve from the here and now, from the initial idea to completion. I may have an idea about what I am going to create, but beyond this my mind is kept open and receptive to changes that evolve along the way. On occasions, it may take a different path."

Mark will be demonstrating from 10am-4pm at the Axminster stores on the following Saturdays:

2016

18 June – Warrington

9 July – Basingstoke

27 August – Axminster

17 September – Sittingbourne

15 October – High Wycombe

12 November – Cardiff

10 December – North Shields

2017

4 March – Nuneaton

Keep up-to-date with all the latest news and events here: www.axminster.co.uk.



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Chair Course
31st October - 5th November



Rocking Ride

Upon discovering some online plans in German, Derek Lane set about translating these and customising them to meet his requirements for a rocking motorbike for his great grandchildren

I wanted to make something but was not sure what, so while looking around the internet I found some very basic free plans for a motorbike rocker, which had no construction details and were written in German.

From this I needed to work out sizes for components by drawing a grid onto the drawings, as I knew the sheet size they had used. At this point I had to work out the parts that I wanted to change. The original had a working steering system and as the bike could be removed from the rocker assembly, I wanted it to be fixed and therefore did not want the steering to work. Another thing that I also wanted were detailed wheels as opposed to round discs.

As I progressed with the build, there were other little things that I changed, which I will explain as I go through the build.

The next thing to consider was the materials to use in the making of the rocker. Well, I had quite a few sheets of MDF sitting around of different thicknesses so they were going to be used for the majority of the project. The handle bars,

axles and foot rests had to be made of solid wood; in this case some knot-free pine of the correct thickness.

I would like to point out that at this stage of the planning, I didn't have anyone in mind when I was making the rocker – it wasn't until halfway through that I decided to give it to one of my great grandchildren, who loved it! **WW**





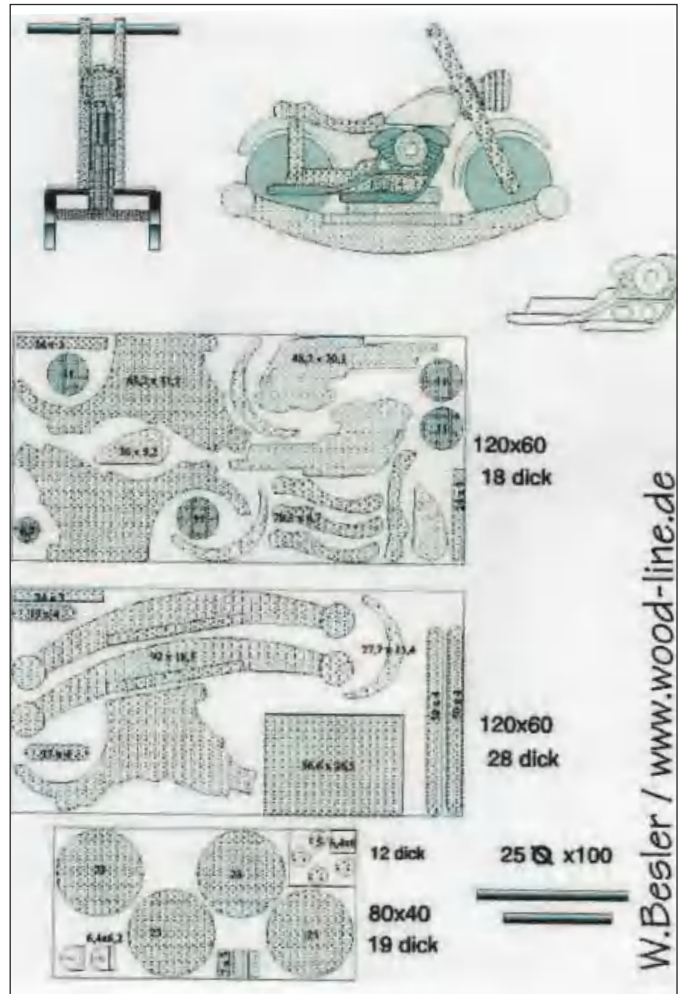
1
The shapes were cut out for the main components and transferred to the MDF for the first of many cuts. Where there was more than one of each item, I only cut the first and then sanded it to shape. The rest of the components were rough cut then cleaned up with a router fitted with a follower bit, which helped to speed things up tremendously. This photo shows the first cuts



2
Most of the parts were now cut as described above using the router for multiple parts. These were all cut from 19mm MDF. You will notice from looking at the three main body parts that one has an extra bit at the bottom; this is for fixing to the rocker assembly later



3
These three frame parts were then glued together to form the main carcass as well as two pieces of 10mm-thick MDF strengtheners, which were added to either side of the centre support. Everything else would be attached to this main unit



The free German plans, which I used to make the rocking motorbike



4
The two petrol tank panels were glued one each side of the main body where the top of the tank shape can be seen, as well as the two pieces of the seat



5

Once dry, all the edges were rounded over. I wanted these to be particularly smooth to make sure there were no sharp edges for children to potentially hurt themselves on. I also rounded over the tank filler neck, as you can see



6

Three parts of the front mudguard were joined together then rounded over as with the main body. The router pictured here shows the straight cutter with the bearing fitted, which I used for making multiple copies of the various parts



7

I then made up a disc for the filler cap and attached this. While I was here, I realised I didn't like the way the tank and seat joined the main body so to emphasise both of these, I undercut them to give the impression of them being separate items



8

Next was the engine detail. This was originally cut from a 19mm-thick piece of MDF, but didn't look right, as can be seen on my makeshift sanding table...



9

... so I decided to make this from one 12mm and one 6mm-thick piece of MDF for each side. The 12mm was left with just the outer shape cut out, but I also cut some detail into the 6mm piece and stuck it on to the 12mm piece



10

I was much happier with this little detail



11

Next it was on to the wheels – here you can see the centre of one wheel. I wasn't happy with just having circles, so I decided to modify the design, as shown in step 12



12

So after a little playing around with shapes, I came up with the design shown on the left



13

And after some more routing and rounding over of the edges, they were now looking like this along with the axle, which was turned on a lathe



14

After cutting the front fork bar and rear axle supports, I finished turning the handle bars, foot rest and front and rear lights. These were then glued to the main frame. As you can see, the motorbike was now starting to take shape



15

I then cut out the rocker assembly and made some large dowel pieces for the rocker end supports as well as fitting a cross member for the bike to fix to this



16

This is how it was looking with some of the parts glued on



17

After cutting the fixings for the bike to sit on the rocker assembly, a dry fit was needed to check all was OK. The wheels weren't yet glued in place as was the bike to the frame; this was done once all the painting had been completed

With the paint work completed and everything now glued into place, the motorbike was ready for the rider; I say ready as this project was made seven years ago and is still in the same condition. It has now been passed down to my great grandson's younger brother who is two-years-old, so any doubt about the strength of using MDF has passed



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In brief...

NEW PARTNERSHIP BUILDS ON FURNITURE TRAINING HERITAGE

A new educational partnership is to continue a rich heritage of preparing furniture designers and makers for their future careers. The Rycotewood Furniture Centre has partnered with Oxford Brookes University to deliver the Furniture: Design and Make Foundation Degree and BA (Hons). Rycotewood's programmes have been validated by Oxford Brookes and will be delivered at City of Oxford College, which is part of Activate Learning.

Joe Bray, higher education programme coordinator at Activate Learning, said: "The Rycotewood name has a rich heritage in furniture design and making. The centre



has been training students in the design and craft of fine furniture since the 1930s. Our students have gone on to work for companies such as Benchmark, Matthew Burt and Philip Koomen as well as building enviable reputations as bespoke designers and makers. Students also achieve success in national competitions on an annual basis. In 2015, these included winners of the prestigious Alan Peters' Award and the Worshipful Company of Furniture Makers' Bespoke Student Awards."

The announcement follows a report published by the Quality Assurance Agency for Higher Education (QAA) in December, which highlighted student employability as a key strength of Activate Learning's higher education programmes. This means that all Activate Learning Foundation Degrees and BA Hons programmes are now delivered in partnership with Oxford Brookes University. This Degree is a full-time, two-year course and on completion, students can choose to take a further top-up year to achieve the BA (Hons) qualification. The courses are now open for entries; to find out more, visit www.activatelearning.ac.uk/universitylevel.



NEW WEBSITE FOR TRITON

Triton Tools have recently given their website a bit of a make-over and they would love it if you headed over to www.tritontools.com to have a look. The new website has even more information that's easier to find, plus improved security, and it's now also mobile-friendly.

Due to the improved security, those already registered with a MyTriton account will need to reset their password on their first visit to the new site.

Have a look for yourselves and enjoy the increased usability, easy-to-access content and a wide range of informative videos, including an interview with In'Bo, the French design team making unique wooden sunglasses, wooden bikes and skateboards.

HITACHI UNLEASHES ULTRA POWERFUL SDS-PLUS HAMMER DRILL

With a highly efficient brushless motor delivering even more power and run time when out on site, Hitachi Power Tools has launched the tougher, faster and more advanced DH18DBL/JP SDS-Plus hammer drill. Running for 50% longer per battery charge than Hitachi's conventional brushed DC motor, the impressive DH18DBL/JP hammer drill has impact energy of 2.6 Joules and a 26mm drilling capacity in concrete. Its three-mode action for powerful rotary drilling, hammer drilling or chiselling makes it a formidable tool for all those working out on site without mains power.

As with all Hitachi products, user safety is at the forefront: the hammer drill has over current protection and the Reactive Force Control (RFC) system reduces the risk of injury from tool overload. The built-in LED light allows users to work in dim and tight spaces and the battery indicator means you never need to run out of charge.

With 2 x 5.0Ah Li-ion batteries, side handle, charger and carrying case as standard and with Hitachi's three-year warranty available when registered online within four weeks of purchase, trade professionals can be assured of long service and peace of mind. For more details, see www.hitachi-powertools.co.uk.



FROM WOODWORKING NOVICE TO YOUTUBE SENSATION

In the 10 years since the launch of YouTube, the video-sharing website has become the go-to destination for guides on how to do just about anything. Woodworkers are generous folk and many are taking to YouTube to share their skills and help us all improve our craft. Tool reviews, shop tours, project ideas and tips of the trade are all available online for anyone looking for woodworking news and information.

There is a growing community of woodworkers with their own specialist YouTube channels, some of whom make their living from doing what they love, sharing projects and ideas with viewers. One of the woodworking YouTubers is April Wilkerson, Triton Brand Champion for the USA, who also provides valuable feedback on product development. April is the first to admit that she is relatively new to woodworking but with a passion for making and a determination to learn and share her knowledge, she has gained a committed following for her YouTube channel.

Find out more about how she has turned her woodworking hobby into a successful YouTube channel that is now her full-time job. To see more of April's work, read up on her projects or to download some plans, check out her website: www.wilkerdos.com, and her YouTube Channel here: www.youtube.com/user/AprilWilkersonDIY.



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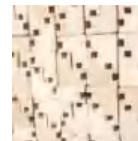
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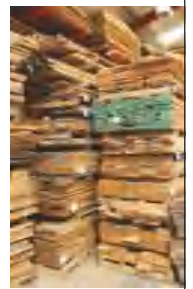


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BY IAN WILKIE



Writing with a flourish!

Why is pen turning so popular? It is probably because the turner can produce a very good looking pen in one turning session using basic equipment. The results are never the same so there is an element of surprise revealed with each pen blank. At the end of the operation, you are left with a very acceptable gift to give away or to sell at a craft fair.

In this article I will explain to those who have not made pens before the equipment required and I will run through the steps from start to finish to produce a basic 7mm twist ball-point pen. For those who are interested and would like to know more detailed information, I suggest you have a look at some of the many pen making videos that can be found online.

Ian Wilkie covers the broad subject of pen turning and discusses materials and equipment as well as showing you how to turn your very own 7mm twist ball-point pen



1 Wooden pen blanks are inexpensive, or you can make some up yourself using scraps



2 Laminated plywood pen blanks produce a very striking effect once turned



3 Acrylic pen blanks are very popular and there is a huge choice of different coloured varieties



4 A good starting point is to try the popular 7mm twist ball-point pen



5

The Charnwood W815 mini lathe is ideal for pen turning

Materials required

Most turners starting to make pens will choose a wooden blank (**photo 1**) and this is a good idea because you can afford to experiment without wasting money. You can either make up your own blanks – 150 × 20 × 20mm is the usual size – or you can purchase blanks already prepared in a number of interesting and exotic woods in mixed or individual wood packs. The wood does need to have character with striking colour and grain pattern to give impact.

Laminated plywood blanks (**photo 2**) are made from multi-layered colourful strips of timber, each approximately 1mm-thick and cut on a slight diagonal to give a pleasing and striking effect when turned. A pack of five costs £12.96 from Axminster Tools & Machinery.

It will probably not be long, however, before you move on to blanks made in plastic materials (**photo 3**) because there is such an enormous choice of vibrant colours and random, exciting patterns; no two pens are likely to look exactly the same. The term 'plastic materials' is used to cover acrylics, cast polyester resin, Inlace, Corian and other variations. I have found the acrylic blanks the easiest to turn and they can be purchased individually at £3-£4 each or a mixed pack of six costs £12.96. Acrylic turns well and takes a very high polish. The blank can look quite dull and plain at first but a transformation takes place when it is turned. Most of the blanks sold measure 150 × 20 × 20mm or 6 × ¾ × ¾in – Imperial sizes are often shown as many blanks are imported from the



6

A pen mandrel is used to turn most pen barrels and is adjustable in length



7

You will also need rapid epoxy resin or CA adhesive to secure the barrels in the blank

USA where pen making is hugely popular.

You will need to purchase a pen kit and a good starting point is to try the popular 7mm twist ball-point pen (**photo 4**), which is simple and at the lowest end of the price range. These kits are sold in packs containing all the parts you will need and a kit will cost about £4; usually there is a discount when

you buy a number of kits. A pen kit comprises: two tubes, clip, cap, nozzle, spacer, twist mechanism and a refill ball pen. If you take to pen turning you will probably go on to buy more elaborate fountain pens, biros or propelling pencil kits; some have only one turned barrel. There is plenty of choice and the price increases with complexity.



8 Micromesh abrasive is great for pen turning and the grits are handily identified using different colours

Equipment required

A pen turning mandrel will be required (**photo 6**). This consists of a MT holder (1 or 2MT to suit your lathe), a shank with spacers and a tightening screw. The end of the shank has a centre pop so that the mandrel can be supported with a revolving centre in the tailstock. This is a relatively simple device, which can be used to turn most pen barrels and is adjustable in length so that one or two barrels can be turned in the same operation. There are several makes to choose from and you can expect to pay in the region of £20 for a basic mandrel and above that for more sophisticated models.

The blanks need to be held and drilled

accurately and this is best done using a small bench drill with a machine vice to hold the blank vertically. A 7mm diameter twist drill is needed for the 7mm pen kit.

You will also need rapid epoxy resin or CA adhesive to secure the barrels in the blank (**photo 7**). A pen reamer is a useful accessory to clean up the ends of the blanks when the barrels have been glued in but a small disc sander will do the job just as well.

After turning the barrel you will need abrasives covering 240-600 grit (**photo 8**). For plastic materials, finer abrasives will be needed. Mixed packs of small Micromesh soft touch pads from 1,500-12,000 grit are sold for pen turning with the grits identified in different colours, which is very useful –

no rummaging through the box for the next grit. A box costs £10.96.

Various polishes (**photo 9**) are formulated to enhance the appearance of wood and to produce a high shine on plastic materials.

Most turning tool manufacturers produce a set of three tools in M2 HSS, which are designed and marketed specifically for pen turning. The set usually comprises a 12mm spindle roughing gouge, a 12mm skew chisel and a thin parting tool. I particularly like the Robert Sorby set of Modular Micro tools at £57; the skew is replaced in this set with a 12mm Spindle Master, which is an easier tool to use and sharpen and gives excellent results.



9

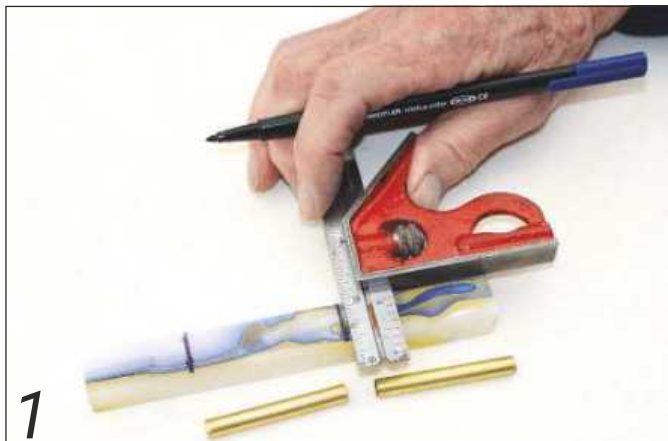
Various polishes are available, which enhance the appearance of wood and produce a high shine on plastic materials



10

The Robert Sorby set of Modular Micro tools is ideal for pen turning

How to turn a 7mm twist ball-point pen



1 Mark a pen blank at the halfway point and cut through using a fine saw



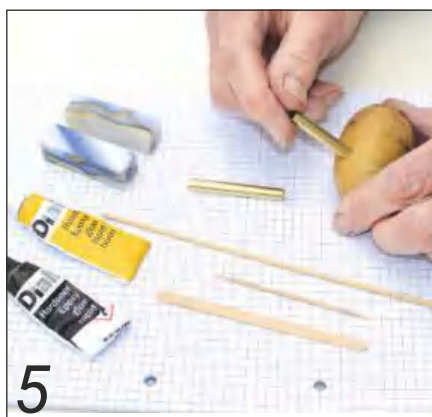
Hold each blank in turn in the jaws of a chuck on the lathe. Fit a centre point drill in the tailstock and drill a shallow centre pop; this will ensure the drill bit locates accurately. You can go on to drill the 7mm hole with the blank still in the lathe, but I prefer to use a bench drill for this next operation



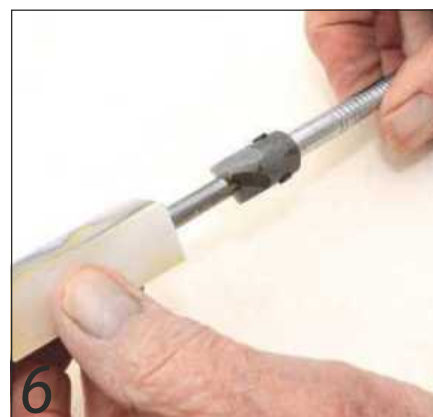
3 Fit a 7mm HSS twist drill in a bench drill. Set the depth stop to 55mm and with one half of the blank held vertically in a machine vice drill the hole for the pen tube; repeat for the second half of the blank. Check the depth with a piece of dowel marked at 55mm. Cut off the waste material so that you now have a blank with a hole drilled all the way through. If you drill right through in the first instance, there is always a risk of tear-out



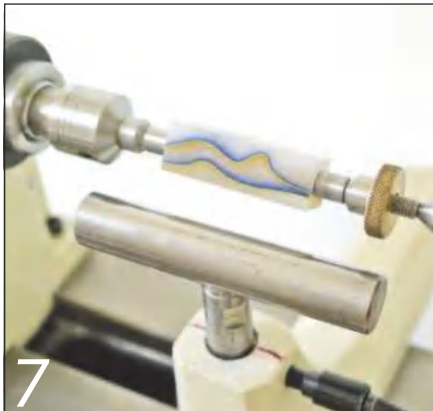
4 Clean the outside of the tubes with fine abrasive to remove any grease



5 Temporarily plug one end of each tube (you can see a potato works very well!) Apply epoxy resin liberally to the inside of the holes drilled in the blanks and to the outside of the tubes, taking care not to get glue inside. Push the tube into the blank with a twisting action. After a few minutes, remove the potato plug with a piece of dowel and leave the adhesive to cure for approximately half an hour



6 Clean off any excess set glue at each end using a pen reamer. The reamer has a milling face, which helps to remove the wood or plastic to square up the ends, although I personally prefer to use a small disc sander for this operation



7
Fit the mandrel into the headstock and slip on the blanks and spacers. The pen mandrel will take one or two blanks and the 7mm diameter spacers are there as a guide. I prefer to turn one blank at a time but this is a matter of choice. The sequence is: spacer, first blank, spacer, second blank, spacer and then the tightening nut. Bring up the revolving centre to support the end of the mandrel



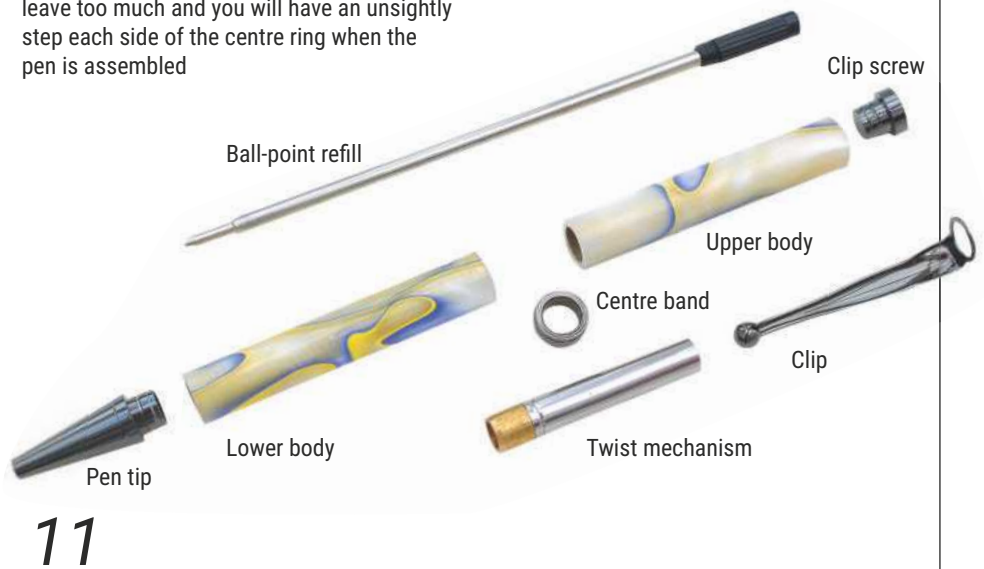
8
Set the lathe speed to 1,500rpm and using a sharp spindle roughing gouge, remove most of the material. Use the skew chisel to turn the final diameter just above the spacers. Here you need courage: take off too much material and you will be down to the tube; leave too much and you will have an unsightly step each side of the centre ring when the pen is assembled



9
Work through the abrasive grits to remove all turning marks and now the diameter of the barrels should match the 7mm spacer



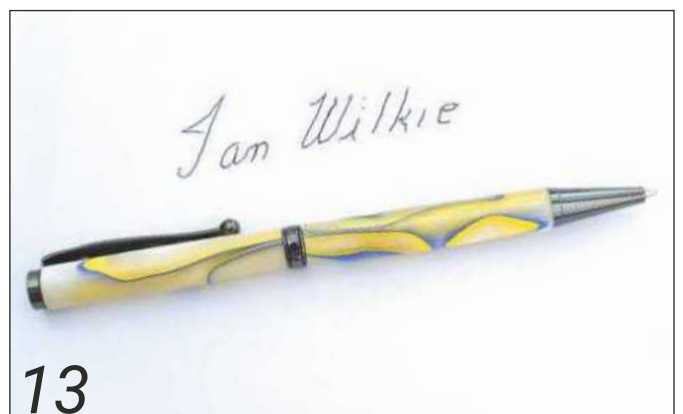
10
Apply an appropriate polish for wood or plastic and buff up to achieve a high shine



11
Lay out the parts of the pen. Kits usually include a leaflet with basic instructions. Make sure you understand the sequence because it is almost impossible to disassemble the pen once the parts have been pushed together



12
Assemble carefully as shown in the photo. I have always managed quite satisfactorily using a bench vice to push the parts together; however, if I was making lots of pens I would consider purchasing a pen press



13
The finished pen. This kit has a gun-metal nozzle and clip; other choices can be chrome or gold

Assembly & display



The Axminster Deluxe Pen Assembly Press is a very well made, strong and sturdy piece of equipment



A wooden pen assembled using the pen press



Examples of more turned pens



Try making your own stand or box to display your turned pens

The Axminster Deluxe Pen Assembly Press (**see above**) costs £58.96. This is a very well made, strong and sturdy piece of equipment, which can be bench or wall-mounted. A nylon pad protects any plated parts of the pen body from damage while the toggle clamp applies an even pressure to press the part into position. The fast action thread adjustment allows you to quickly adjust the capacity to accommodate different sizes of pen kit.

After all that work, it seems a shame to put the pens away out of sight, so why not display them in stands or boxes (**left**). Presentation boxes are ideal for a pen given as a gift or can be purchased. Happy turning! [www](http://www.getwoodworking.com)

SUPPLIERS

There are many retailers selling all the equipment, pen kits and turning blanks you could possibly need. The four companies listed here all have good websites and you can send for catalogues to browse. There are many gadgets and additional pieces of equipment to tempt you but for the turner who is only going to make pens occasionally, you can keep it simple and not be led astray!

■ Axminster Tools & Machinery

■ 0800 371 822
■ www.axminster.co.uk

■ Charnwood

■ 01530 516 926
■ www.charnwood.net

■ Stiles & Bates

■ 01304 366 360
■ www.stilesandbates.co.uk

■ Turners Retreat & Craft Supplies

■ 01302 744 344
■ www.craft-supplies.co.uk

Stiles and Bates sell a start-up kit at £77, which represents good value although a bit short of the acrylic blanks. This would make a great gift for a turner who is new to pen turning. The kit comprises:

- No.2 Morse taper pen mandrel
- Pen mill tool
- 7mm drill bit
- Universal tube inserter
- 10 Slimline pen mechanisms
- Pen blanks – 10 wood; two acrylic acetate
- Epoxy resin glue (four minutes, 71g)
- Abrasives – 0.5m of 240, 320, 400 & 600 grit
- Instructions

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SHORT-BOARD



One of the pleasures of a holiday on the North Cornish coast has long been surfboard riding. Here, we revisit some constructional methods and techniques employed by fellow woodworkers sixty-odd years ago.

It's generally accepted that UK surfing properly began in the late 1920s, and some readers may well have seen archive home movie footage of Lewis Rosenberg taking his hand-made 8ft balsa board out into the Newquay surf in 1929. Intrepid types like Lewis have been fooling around on similar boards ever since, but it's only in the last 20 years or so that surfing has really taken off in this country.

Solid construction

Nowadays there are thousands of state-of-the-art boards to choose from, but back in the middle of the last century you had to

make your own if you wanted to take on the waves anywhere on our chilly coastline. This excerpt from *The Woodworker* of August 1953 shows a variety of methods for constructing the simplest of surfboards. Possibly taking a leaf out of Lewis' book, the first suggested course of action is to carve one out of a solid piece of balsa. This would be fine, but sourcing a suitably wide board is always going to be a problem, and it's unlikely many timber yards back in the '50s would have had much in stock. You never know, though, and certainly the would-be surfer is guaranteed maximum buoyancy with a solid board made of this particular soft hardwood timber.

BOARDS are of two general kinds; flat and curved. The former is very simple.

Flat Board.—Owing to its great buoyancy, balsa would appear to be ideal for this purpose, but, owing to its softness, it would not stand up to rough treatment on the beach. Another drawback is that it is not easy to obtain in the width required for a board, consequently two or more boards would have to be jointed together.

This does not mean that a flat board is unsatisfactory for a surfer. It should certainly be used.

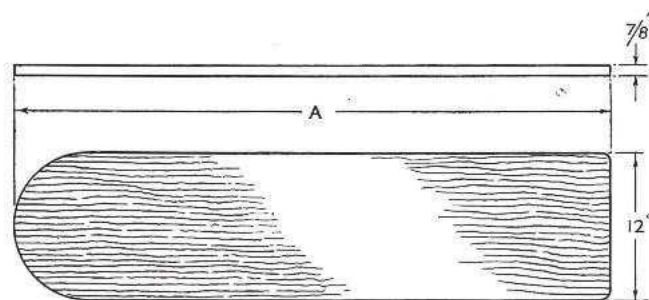


FIG. 1

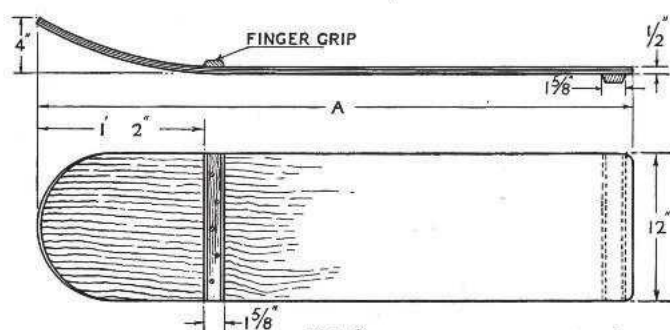


FIG. 2

$$A = \begin{matrix} 3' & 0' \\ 4' & 0' \\ 4' & 6' \end{matrix}$$

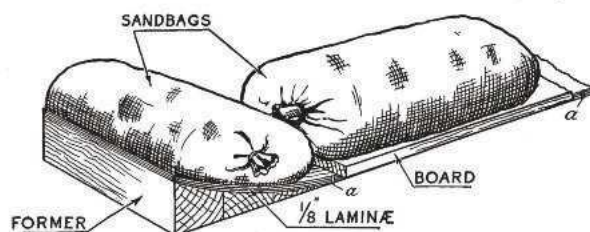


FIG. 3

FIG. 1. SIMPLE FLAT SURF BOARD MADE IN BALSA WOOD
FIG. 2. BENT AND LAMINATED BOARD
FIG. 3. HOW LAYERS OF LAMINATED BOARD ARE ASSEMBLED

AUGUST, 1953

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Hollow boards

Handmade wooden surfboards these days are created hollow with thin ply formed over a pierced ply skeleton, and are really beautiful works of art in their own right. 60 odd years ago the acme of surfboard construction was a thin solid board with a turned up front to it, and the best way to achieve this would have been through lamination. With precious little good quality thin ply available at the time of this article, 3mm-thin solid birch or beech is the suggested material, with overboarded sandbags providing the pressure to ensure the glued-up laminate stayed pressed into a simple curved former and ultimately

SURF BOARD

at balsa would prove to be entirely of board. If it can be obtained, it will, of course, be understood that a waterproof synthetic glue would be necessary should it be required to glue two or more boards together to make up the width. A flat board is shown in Fig. 1 and various lengths are suggested to suit the height of the user.

Curved Laminated Board.—If thin wood can be obtained laminated construction makes a strong job. The best way is to build it up from laminae not more than $\frac{1}{8}$ in. thick as shown in Fig. 2. Birch or beech $\frac{1}{8}$ in. thick would be satisfactory and no trouble should be experienced in bending all the thicknesses to the desired curve. A suggested method of gluing the laminae together is shown in Fig. 3. The former for the curve is built up from pieces of deal glued together and the curve cut on a band saw if available. Alternatively, each piece can be ripped down prior to gluing so that it is roughly formed to the desired curve, the finishing being done with a round after the pieces are glued together.

The completed former is nailed on to a flat surface such as a bench top, and panel pins A are driven in so that they project slightly less than $\frac{1}{8}$ in. above the surface. These pins serve to locate the superimposed laminae. Four layers are required and the glue, which should be waterproof, is applied to one face of each of the sheets. They are then assembled on the former and pressed down with sandbags as shown. In order to obtain the necessary pressure, boards are cramped down over the sandbags.

When glue has set, the board is removed from the former and the front rounded and the edges cleaned up. The finger grip comprises a strip of hardwood screwed to the board, the heads of the screws being well counter-sunk. As the board scrapes on the sand after it has been carried in by a wave, a strip of wood is fixed at the rear of the board to take up the wear. It also helps to prevent the board curling in

its width. Ordinary plywood is not glued together with waterproof glue, therefore it tends to separate when submerged. If thin marine plywood put together with resin glue can be obtained this could be used. Two or more pieces (according to the thickness) could be put together with resin glue as in Fig. 3.

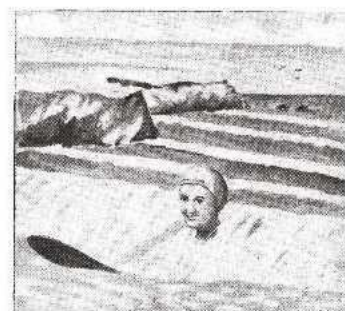
Alternative Kerfed Method.—If difficulty is experienced in ob-

One of the pleasures of a holiday on the North Cornish coast is surf board riding. Although surf boards can be hired, readers who propose to spend a holiday in this part of Britain may like to make their own. The only part of a board that may involve some difficulty is the slight upward curl towards the front, though this curve is not absolutely necessary. To anyone familiar with woodworking, the formation of this curve should not prove an insurmountable obstacle. One real difficulty may well be the obtaining of suitable material of the right size, in which case it would be better to purchase a board rather than to use material which would prove unsatisfactory.

taining thin wood, the upward bend can be formed by making a series of saw kerfs across the width of the board as shown in Fig. 4. There is no point in endeavouring to obtain a continuous curve right up to the front end of the board; it will be just as effective if the front portion is flat as indicated. It will be found that about seven kerfs made with a tenon saw and spaced $\frac{1}{2}$ in. apart and $\frac{5}{16}$ in. deep (assuming that the board is $\frac{3}{8}$ in. thick) will suffice to enable the bend to be made. In order to retain the curve, a piece of hardwood (A, Fig. 7) $\frac{1}{2}$ in. thick is inlaid into the face of the board in the region of the bend. The recess for this inlay should be made before bending.

Referring to Fig. 5, the surf board is clamped down on to a board by a pair of oppositely positioned clamps (B), the pressure being exerted through a transverse block (C) the lower surface of which has a slightly quicker curve than that of the bend of the surf board. The end (D) is then forced upward by hand. It may be found that the board, even though it has the saw kerfs, is too stiff to bend. If this happens to be the case, the difficulty can be overcome by pouring a kettle of boiling water over the part where the bend is to be made. When the end has been sufficiently raised, a block (E) is inserted and tapped in with a hammer until the front end of the surf board is about 4 in. above the level of the base board. When this has been done, a second pair of clamps (F) is applied. If it has been necessary to use boiling water, the whole should be allowed to dry since resin glue will not adhere to damp surfaces.

(Continued on page 145)



SOMETHING TO ADD TO THE ENJOYMENT OF YOUR HOLIDAY

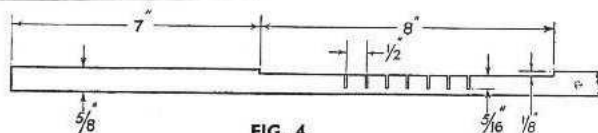


FIG. 4

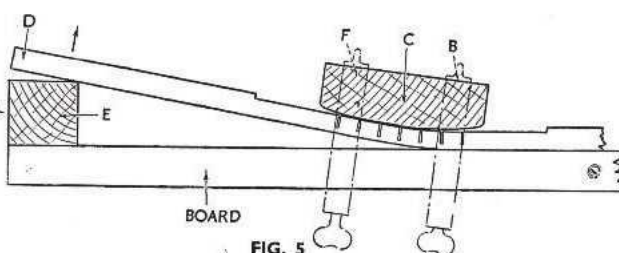


FIG. 5

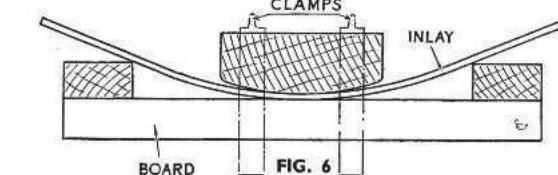


FIG. 6

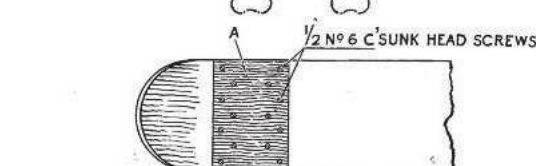


FIG. 7

CONSTRUCTION DETAILS OF KERFED SURF BOARD
FIG. 4. Side elevation of board before bending
FIG. 5. Method of bending: B tightened and F about to be tightened
FIG. 6. How inlay or inset piece is bent before gluing
FIG. 7. Plan of board showing position of screws

WOODWORKER

WOODWORKER

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AUGUST, 1953

to achieve a successful job.

My own personal experience of this type of board was seeing a very battered specimen brought into the workshop years ago by a lady from Devon who's whole family had splashed and crashed about on it for decades. Looking at the drawings accompanying *The Woodworker* article published here, I'm pretty sure that hers would have been of that particular vintage and no doubt made by a *Woodworker*-reading friend or relative. My pal Steve and I set about making a replacement, using (I think), three or maybe four pieces of 4mm marine ply and Cascamite to achieve the laminated curved front. It came out

pretty well I remember, but these days the complexity of the clamping job would have been made much simpler by the use of a vacuum bag press.

The kerf method

Now, it's a well known fact that some woodworkers aren't too keen on lamination, and this must be the reason that the kerf method was included in the project instructions. I personally think that it's just asking for trouble, and a big dose of beach-side embarrassment, but, in theory, it ought to work out fine if executed with care and employing the most suitable adhesive (these days polyurethane (PU)

glue would give the maker the best chance of pulling the job off successfully). I don't think there are any other alternative ways of making a simple solid surfboard, but if anyone out there knows of one, please let us know!

By today's standards this little surfer is not much more than a body board, being only 3 or 4ft long or so, but you'd still be able to have fun on it and that's the main thing. As for impressing anyone watching, well, that's a different matter, but either way, it's a great example of making a practical item for yourself, and that surely is the underlying attraction of woodworking for all of us. [www](http://www.getwoodworking.com)



Picture perfect

Save money and make use of offcuts with a fine double-sided picture frame from Dominic Collings

I came up with this idea as a way to display my first piece of published woodwork writing, but photos of family and friends would work as well. Not wanting to have two frames to show four pages I decided to laminate the article between two sheets of glass, the idea being that you read one side, flip the frame around and read the other. This means that there can be no visible fixings on either side, which is a slight challenge, but once this is tackled there is great scope for variations in design.

Stock preparation

I have a 150mm planer, which means that I'm often left with when making furniture with a 25 or 50mm-wide strip when trimming down a 200mm board for machining. Similar stock is perfect for this sort of quick mini project.

With two lengths of stock planed to the same dimensions, most of the work will be done at the router table. The trick to the flip design is in the machining of the stock on the side where the glass will be rebated into. This needs to angle inwards rather than outwards at 45°, which is easiest to

achieve with a 45° 'V' groove bit. Set the fence of the router table so that the bit is visually in the centre of the stock. This is best done in several small passes raising the bit by a couple of millimetres at a time to a depth of around 5mm. If after the first pass it turns out that the bit isn't dead



1 Two lengths of stock were planed in preparation



2 The central 'V' groove of the frame was cut on a router table...



3 ... as was the rebate, here using a featherboard for accuracy

centre, it's not too late to adjust this now.

With the bit dead central, without moving the fence, I installed a bit which corresponds to the thickness of both sheets of glass. This glass was 1.25mm-thick, so together that's 2.5mm, but the smallest bit I had was 3mm, which had to do. The pictures in the middle will take up some of this slack. It's a good idea to use a featherboard for this cut (**photo 3**).

The next bit is where you can make easy variations. In this case I stuck with the 'V' groove bit, setting the fence so that it created a chamfer, but you could use any radius rounding over bit or any angle of chamfer. With the chamfer on all sides of the frame both inner and outer, the result is an octagon shape. Now is a good time to do your sanding.

Cutting glass

For the glass I bought frameless clip frames, as this seems to be the cheapest option. I bought two A3-sized frames from a car boot sale for £2 but you can buy even larger sized ones from ASDA for as little as 69p each. It's often cheaper to buy a larger size and cut it down to custom fit your images, as this means that you are not limited to standard photo frame sizes. Cheap glass cutters can be bought for as little as £2.79, which work perfectly well on glass of this thickness.

I measured and marked a dot on the



4 Cutting the glass – use a set square here and a drop of oil also helps the glass cutter

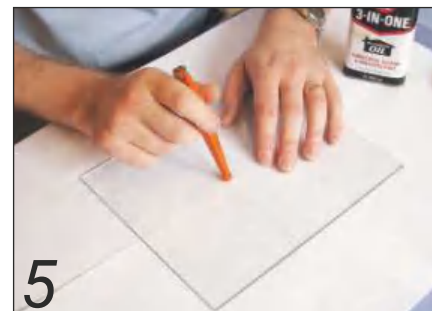
glass with a chinagraph pen and with a set square as a guide scored the glass in one firm pass towards me. Expensive cutters are often oil filled but I find that a drop of three-in-one oil at the start of the cut works just fine so the cutter runs through it.

After scoring, turn the glass over and with the handle of the cutter give the glass light taps increasing in strength until a crack starts to form along the score line, then keep tapping along this fault line until it reaches the other side (**photo 5**). With the sections of frame fitted on opposing sides of the glass you can measure the width of the other sides.

All the pieces were cut on the mitre saw and sanded to the line on the stationary belt sander. Again, I didn't want visible fixings so framing staples to hold it together were out. Instead, I constructed a simple jig out of MDF and brads to hold the sections in a downward 'V' and ran them through a dovetail cutter on the router table. You could vary this by using a straight cutter to inlay one or two stripes if you prefer the look.

Finishing touches

I cut the dovetail keys vertically on the end of a board using the same cutter and cut to rough length on the bandsaw. With the pictures inserted the frame can be glued and clamped together. The dovetail keys do a good job of holding the mitres tightly



5 Give the glass light taps until a crack begins to appear

together. When the glue is dry these should be cut with a flush trim saw and the joints given a final sand.

To hang the frame I measured the distance from the frame to the glass and planed a strip down to that thickness. This received a 45° chamfer to fit into the recess of the frame. Two screws were enough to attach it to the wall. The finish is my favoured Osmo Polyx Oil with a few extra coats of wax on top. **WW**



6 Here you can see the glass frame on two opposing sides with tape measure between



7 After rough sawing, I used a belt sander to ensure I met the cut line accurately



8 A dovetail jig was used on the router table to create the dovetail keys



9 Here I'm cutting the corner keys on the router table

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Bob Chapman is commissioned to make a standard lamp using an old mahogany table top

The enlightenment

When a good friend asked if I would make him a standard lamp from an old mahogany table top, of course I agreed. He assured me the table top was solid timber, not veneered MDF, and in due course it arrived – a deep red, rich mahogany which, as soon as I cut into it on the bandsaw, turned out to be an impostor – cleverly stained sapele (I think) masquerading as mahogany. This was a bit of a disappointment but better than finding it was MDF. Not at all downhearted, my friend happily accepted the difference in colour and still wanted to go ahead.

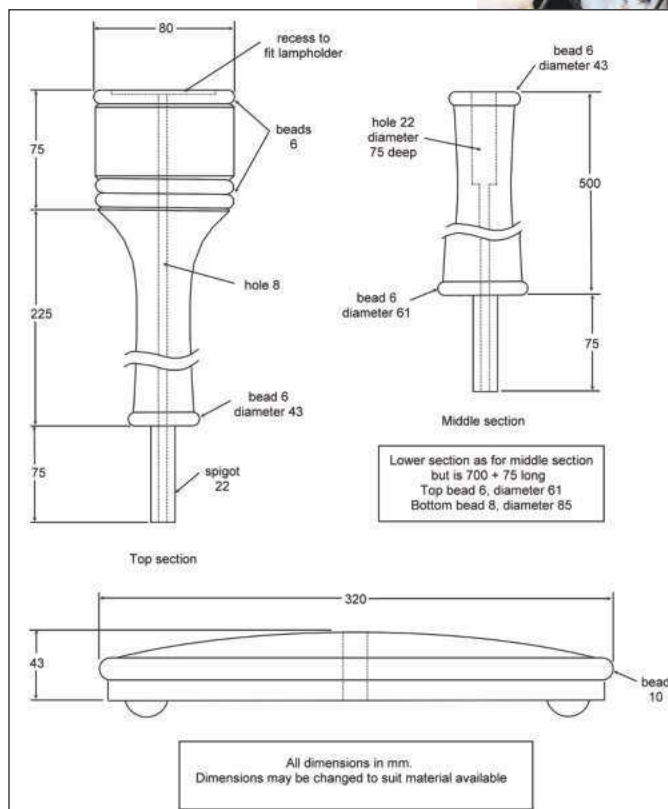


Fig.1 Measurements for the lamp (all in mm)

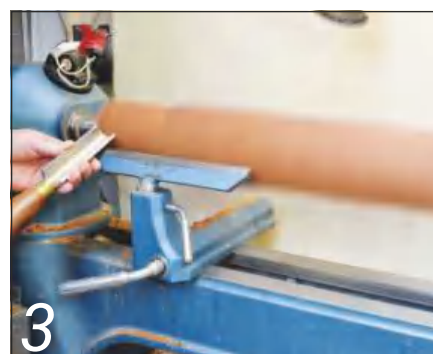




It pays to use a good quality glue



A ring centre cannot split the joint



Turn to round with a spindle roughing gouge



The hollow centre has a removable point...



... which allows the auger to pass through



Remove the point and centre on the ring mark



Feed the auger slowly and remove frequently

Gluing up

We then spent a little while arriving at a design that he liked and I thought would be feasible to make from the table top. The longest piece my lathe can accept is about a metre, so it was obvious that there would have to be joints somewhere, and we finally decided on three sections 300, 500 and 700mm long. Each of these would have to start life 75mm longer to allow material for the joints between them (**Fig.1**).

At 45mm-thick, the top was a hefty piece of timber but still not thick enough to accommodate a standard lamp, so the first step was to cut it into 90mm-wide strips. After planing one side of each strip, they were glued together in pairs to form blocks

90mm square – one for each section of the lamp (**photo 1**).

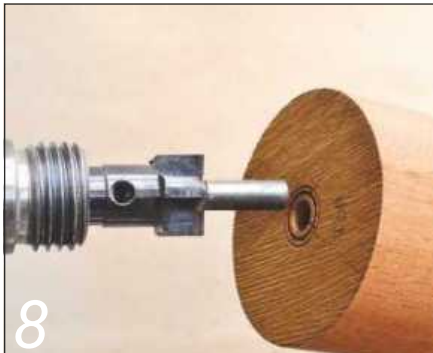
The danger in turning pieces glued together this way is that too much pressure from the tailstock may split the glue joint apart again. This can be avoided by firstly using a good quality glue, Titebond in this instance, and leaving it clamped securely overnight to give the glue time to cure properly. Secondly, instead of the usual pointed tailstock centre, a ring centre was used (**photo 2**). This applies even pressure to the end of the timber with no risk of the wedge action, which might cause the joint to split open. With the first piece mounted between centres, it was turned to round, giving a maximum diameter of about 87mm (**photo 3**).

Boring

The next step is to bore the long hole through it, which will take the wires up the lamp. To do this, the ring centre must be replaced by a hollow centre (**photo 4**), which at first sight resembles the ring centre but differs in two ways. First, the centre pin is removable, leaving a hole through the centre, and secondly this is a dead centre – it doesn't revolve with the work. When the hollow centre is fitted, the boring tool, called a 'shell auger', can pass through it and into the workpiece (**photo 5**).

With the centre pin in place the work can be centred on the hollow centre and enough pressure applied from the tailstock to leave an impression of the ring in the end of the workpiece. Then the pin is removed and the work supported just on the ring of the hollow centre (**photo 6**). Since this is a dead centre, it is wise to apply a little wax lubrication to the wood to prevent burning.

Turn the lathe speed down to around 750-1,000rpm to reduce heat generation, and begin to feed the auger through the tailstock and into the work (**photo 7**). Adjust the speed, if necessary, to give a smooth cut. Lubricating the auger with wax will help reduce friction and ease progress. Long hole boring is a slow process: push the auger forward no more than about 25mm before withdrawing it and clearing the swarf. Do not try to go further or the auger may wander offcentre. Lubricate



8 The counterbore drive



9 Using the bead-forming tool



10 Form a dovetail spigot to hold in the chuck



11 The steady rest supports the work

frequently and aim to go a little more than halfway through the workpiece.

Lamp fitting

Remove the workpiece from the lathe and replace the drive centre with a counter bore drive centre (**photo 8**); this ensures that the hole is maintained on centre. Repeat the boring process from the other end until the two holes meet in the middle. A shell auger, used carefully, is remarkably accurate and, surprising as it may seem, the holes do meet. My auger is 700mm long but once it is through the tailstock only about 450mm protrudes. This means the longest hole I can bore is about 850mm or so.

The hollow centre can now be replaced by a normal live centre with its point in the hole; this ensures that all subsequent work is concentric with the hole. Starting with the top section, the beads were cut with an Ashley Iles 6mm bead-forming tool, which ensures they are all exactly the same (**photo 9**).

My friend had purchased a speciality lamp fitting, which required a large diameter recess in the top and to cut this the work had to be held securely at the other end, so a dovetail spigot was formed with a skew chisel so that it could be held in a four-jaw chuck (**photo 10**). Even then it was still necessary to support the work with a steady rest to enable the



12 The top section finished



13 Use the steady again to drill the bigger hole



14 The beads side by side will hide the joint between them

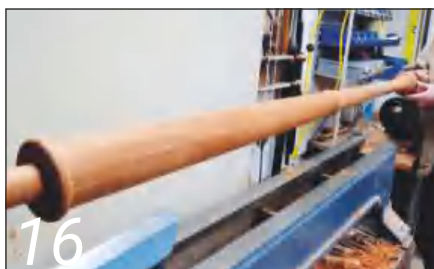


15 Shape each section...

cutting of the recess (**photo 11**).

With the section again supported between centres, the shaping was finished, culminating in another 6mm bead and

a 22mm spigot, 75mm long (**photo 12**). This spigot would form the joint into the next section, and the joint would be disguised by the bead.



16 ... to blend in with the next



17 Wider sections glued for the base



18 Form the wider bead with a skew chisel



19 Skim the underside...



20 ... and add bun feet



21 Check that everything fits before gluing up



22 With the bulb and shade fitted...



23 ... the stand is finished

Shaping the sections

The next two sections were turned to round, and the central holes were bored just as in the first section, albeit a little longer. Held in the chuck and using the steady rest for support, each one had a 22mm hole drilled with a Forstner bit, 75mm deep to take the spigot from the previous section (photo 13).

With the sections back between centres, a 6mm bead was formed on the end, with a diameter to match the bottom bead of the previous section. This ensured that the joint would be 'lost' between the two beads when the sections were eventually glued together (photo 14).

Shaping of these sections then continued, removing the waste with a spindle roughing gouge and finally forming another 6mm bead and 22mm spigot, ready for the next joint (photo 15). Note that the lower bead on the bottom section has been increased to 8mm wide.

It is important that the main stem of the standard lamp appears to flow through the beads in a continuous slight curve and, to ensure this, the lathe was stopped

frequently to fit the sections together and check the flow of the curve (photo 16). At this stage, any of the sections can be re-mounted to make minor adjustments. When finished the sections were sanded to 400 grit, sealed and polished with Chestnut Products' Wood Wax 22.

Making the base

To make the lamp base two strips were glued together, avoiding the joints present in the original table top (photo 17). When the glue had cured thoroughly, a 330mm circle was cut out of the block and a faceplate was screwed on the underside, choosing screw positions that avoided driving screws into the glue joint.

The blank was trued up with a bowl gouge and a 22mm hole drilled all the way through the centre of the piece. The hole in the faceplate was large enough to allow this without damaging the Forstner bit. After shaping it to a smooth curve, the skew chisel was used to form a 10mm bead around the edge of the base (photo 18).

The base was sanded and polished and reversed onto pin jaws expanded

in the hole; this enabled the underside to be cleaned up with the bowl gouge (photo 19). The lathe's indexing system was used to drill three 10mm holes about 10mm deep, equally spaced around the base at about 50mm in from the edge. The base was finished by adding three small 'bun feet' (photo 20). I then reduced the length of the spigot on the lower section of the stand until it was flush with the base's underside.

Before finally gluing the sections together, they were dry fitted together and placed on a flat surface to make sure the lamp stood steadily and was vertical (photo 21). With everything looking good, the sections were all glued together and left overnight for the glue to cure.

Wiring

Wiring a lamp is not a difficult task, but if you are in any doubt about doing it yourself, do the sensible thing and get a qualified electrician to do it for you. The addition of a lamp bulb, in this case a retro-style Edison lamp, and a shade completes the job (photo 22). The finished standard lamp now takes pride of place in its new home (photo 23). www.getwoodworking.com



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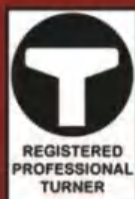
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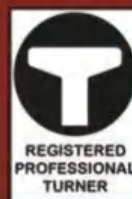
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SCROLLSAWING

a beginners' guide

Examples of Roger's
work with the scrollsaw



Roger Berwick, professional carpenter and woodworking expert at Hochanda, reveals six important things for you to consider if you're looking to take up scrollsawing

Scrollsawing is a wonderful hobby for all woodworkers, and the versatility of the scrollsaw is what makes it such an enjoyable tool to use. But while the scrollsaw is one of the safest woodworking power tools, it must still be treated with care and respect – and your personal safety is key!

Choosing the right scrollsaw

There are many scrollsaws on the market but you need to consider the saw that is best suited to what you want to do with it. Opt for a machine that will accept both pinned blades as well as pinless blades (the latter being used for extremely fine work). Also, look for an air blower that will remove the sawdust from the blade as this will give you good visibility of the cutting line. Single speed machines are OK, but a variable-speed unit will give you far more versatility and a 406mm throat or larger behind the blade will allow larger items to be cut with ease.

Choosing the right location

The scrollsaw will vibrate during use, so you will not want your bench or table wobbling under the saw. For this reason you will need to mount your scrollsaw on a suitable bench or work surface that is sturdy in its construction. It's also important to consider the height of the bench – do not have it so low that you are bending over the saw. You could be using it for extended periods of time, which could lead to you developing back ache.

Choosing the right blade

There is a plethora of different scrollsaw blades on the market, with pinless blades for the finest of cuts and

heavier pinned blades for deeper cuts in thicker material. Initially I would suggest that you buy a selection pack of blades so that you have a variety to try, and from there you can buy just the ones that you find yourself using most. If you are using your scrollsaw to cut plastics/non-ferrous metals, etc., make sure that you source the appropriate blade for your material requirement.

Setting up your saw correctly

Is the table at 90° to the blade? Are the table adjustment knobs tight? Is the dust blower positioned correctly? If not, using a scrollsaw can be dangerous and could also impact the quality of your woodwork, so check all of these before you begin.

Also, make sure that the blade is tensioned correctly – it should make a sharp 'ting' noise when plucked but not flex more than 3mm when pushed sideways. The blades will break from time to time, but if over or under tightened they will break much more often. Remember – a well set up saw with the correct blade will cut with ease.

Take your time

When making your cuts let the saw and the blade do the work: all you are doing is guiding the workpiece. If you are finding the cut is hard going, you may need to adjust the cutting speed or the blade type in use. To achieve the best cuts, remember to keep

the workpiece moving forward smoothly to get the best curves, as jerky movements will result in a disappointing cut. It really does pay to take your time here.

Be safe

Make sure that you wear safety goggles or glasses and keep your fingers well away from the cutting blade. Also consider the dust being generated and wear a mask or apply an extraction vacuum source. **WW**

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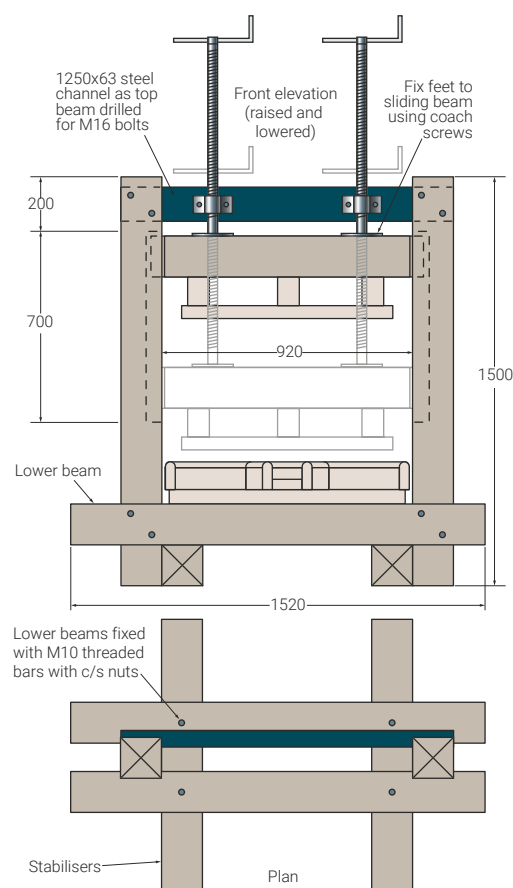
Pips & Cores

Don't let those apples go to waste, says Michael Pooley – celebrate our national fruit by building a cider press



Summer is almost upon us and so our streets are steadily colouring red and green – the comforting sign of apple trees heavy with nearly ripe fruit. Those of you blessed with an apple tree in the garden, though, must find it rather a nuisance disposing of all of those surplus apples come autumn. Why not put them to good use as delicious juice or conversion into cider? All it takes is a little woodworking know-how to make a fun and useful cider press, as I have done.

Mine's large enough to be used at community events; it's easily portable by four people and will sit comfortably in a



trailer or a pick-up, but there's no reason why you can't scale it down a bit. The real beauty of the press is that it's good-looking and capable of producing juice in volume, and it also uses modern jacks or prop stands (readily available from large farm machinery suppliers) for the screw mechanism, dispensing with the need to hunt down old screw mechanisms from derelict presses in salvage merchants.

While this type of press is enjoyable to build, there are many skills to be acquired along the way, too. The equipment is robust, satisfyingly transparent in its working, requires no independent power supply and, above all, encourages group participation in use. What better way to celebrate our national fruit?

Materials you'll need

I used British green oak for the main beams of the press and offcuts of green or seasoned ash laths for the cheese racks, which separate the cloth-bound layers of pulp. The juice tray or chuter, on the other hand, needs to be made out of seasoned timber because it has to be juice tight. Oak is ideal but ash, beech or sycamore are good alternatives, depending on availability. The cheese

frame, used to define and build up the layers of apple pulp, can simply be made out of any hard or softwood offcuts.

Fixings should be galvanised or sheradised coach screws, and bolts and threaded bars where specified, as iron reacts particularly with the tannin in oak (especially green oak) causing unsightly staining. On the other hand, any possible contact between the protective zinc and apple juice should be avoided (zinc being poisonous) – use aluminium or stainless steel fixings instead. In practice, the only instance where this applies is in the ash-lath cheese rack; stainless steel rivets, pins or screws should be used.

The mild steel (MS) channel used as the top beam and any other exposed metal subject to rust should be protected with a good quality black metal paint. The open screw jacks or prop stands are usually supplied already metal protected, though in time they may need to be painted. Do not paint the threaded sections of these jacks, but keep them well greased.

Although this type of press can be transported without too much difficulty, bear in mind that you are still working with pretty substantial timbers. It's best to fix sections together only at the appropriate stage.

Preparing the timber

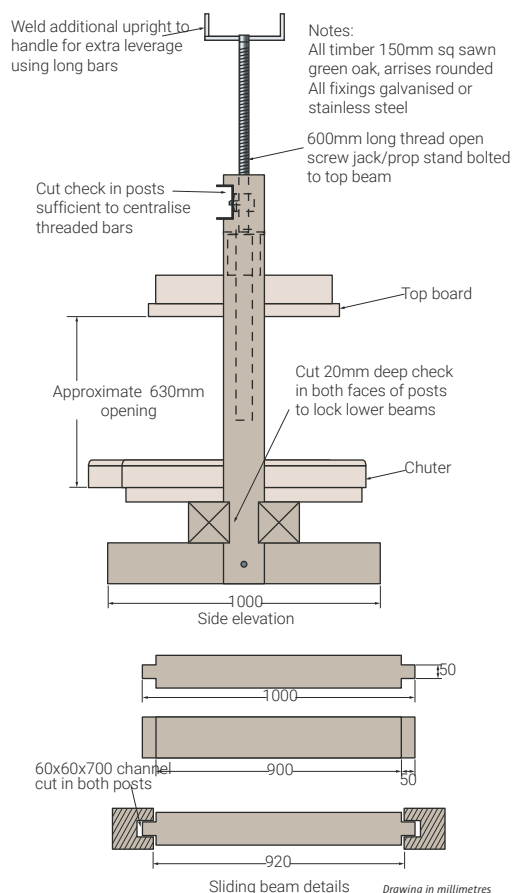
From your stock of green oak cut the seven main sections of timber. As you'll see from the photos, there are two stabilisers, each 1m x 150mm square; one sliding beam 1m x 150mm square; two lower beams, each 1.5m x 150mm square; and two upright posts, 1.5m x 150mm square.

Lay the two stabilisers roughly parallel to each other, 1m apart, and lay the lower beams across the stabilisers for ease of working. Cut 20mm-deep checks at 150mm from either end of each beam to make a tight fit with the posts. Do not fix the beams together at this stage.

Using a chain mortiser – or drill and chisel – cut out the long channel for each upright post, 700 x 60 x 60mm. These channels will accommodate the tenons of the sliding beam.

Finally, cut out the checks in the top of the posts to take the MS channel beam. The depth of the checks should be such that the threaded jacks when bolted are centralised with respect to the sliding beam.

The timber arrises of the posts and lower beams can now be cleaned up for safety and appearance with a router, though if you find it more convenient, you can leave this until after you've assembled the press.



1
The press comprises two stabilisers, one sliding beam, two lower beams and two upright posts



2
Lay the two stabilisers roughly parallel, 1m apart, and lay the lower beams on top



3
Cut checks at either end of each beam to make a tight fit with the posts



4 I used a chain mortiser to cut out the long channels in each upright post...

Cut tenons 50mm square at either end of what will become the sliding beam, and chamfer each one. Because this is a loose fit, you can locate the beam after the posts and the other timbers have been permanently fixed; by offering the sliding beam up at an angle, it can be located in its channels and removed easily as necessary.

Assembling & fixing

You are now in a position to fix the stabilisers, lower beams, and posts together. Chock up the stabilisers on deep chocks – enough to be able to drill through and work on the undersides – then lay the lower beams into position and lock in the upright posts. After this, square up and level all of the timbers ready for fixing.

Drill a centred single hole right through and fix the lower beams to the stabilisers with an M10 threaded bar, countersunk and cut flush, and then tighten the nuts securely above and below. Do the same for fixing the posts to the stabilisers, before finally drilling and fixing the lower beams to the posts by the use of two M10 threaded bars per post, once again countersunk and cut off flush.

The channel beam

A metal workshop or steel stockholder will supply you with the necessary channel cut to size; it should be a standard 125 x 63mm channel cut to 120mm. Alternatively, any suitable channel of the same length would serve but must fit snugly in the checks made in the posts. Using a bench drill, you will need to drill through the beam for fixings to the posts and two further



5 ... these channels will accommodate the tenons of the sliding beam



7 Drill and fix the lower beams to the posts with M10 threaded bars

sets of drillings to take the threaded clamps for the open screw jacks.

Drill two sets of holes at either end of the channel to take M16 bolts for fixing to the two posts. At the same time, drill two sets of holes to take the threaded clamps, each centred 360mm from either end of the channel.

Finally, if the swivel feet of the screw jacks are not already pre-drilled, then two 8mm holes need to be drilled opposite to each other for simple screwing down to the sliding beam. Now offer up the steel channel beam and mark the posts for drilling, before removing the channel and drilling the posts. Fix the steel channel beam in place with M16 bolts, washers and nuts, then tighten securely.



6 The timber arrises of the posts and lower beams can be cleaned up with a router



8 As it's a loose fit, the sliding beam can be fitted at an angle after fixing the other timbers

Engaging the screw jacks

Locate the sliding beam in place by manoeuvring at an angle, then bolt the screw jack clamps to the steel channel, engaging the screw jacks and thread right down so that the feet sit on the sliding beam. Now using galvanised coach screws, fix the swivel feet of the jacks to the upper surface of the sliding beam.

Note that, in operation, once the jack handles have been turned down as far as they will go by hand, it will be necessary to continue pressing using long timber poles as levers. To this end you will need to get your friendly metalsmith to weld on a further upright to each handle to make what is essentially a two-handled jack. You may wish to get this done before fixing



9
Drill two sets of holes into the steel channel beam for the bolts that will fix it to the posts



11
Using galvanised coach screws, fix the swivel feet of the jacks to the sliding beam

your jacks to the steel channel. The main body of the press should now be complete and looking rather splendid!

The juice tray

The overall dimensions of the juice tray or chuter should be 900mm square. Use kiln-dried or other seasoned oak in slats of 30mm thickness but of such width (variable if necessary) as can be got hold of – about enough to make the base layer – then make another layer 820mm square on top of the base layer in the opposite sense for strength and minimising juice leakage. Notice that one or two of the centrally positioned slats will need to be longer and lip-shaped to form the juice spout.



10
Fit the channel beam in place and tighten the screws securely



12
The cheese racks lock the package of apple pulp in place and provide drainage

Now fix both layers together using screws from the underside, ensuring that the slats remain as tightly abutted during the process. With time the seams will open a little anyway, but traditionally, cider press juice trays were always a little leaky without representing any real problem.

Now cut 40mm-thick seasoned sections to form the walls of the juice tray. Use a little wood glue and fix with screws from the outside and underside. The overall depth of the tray (including base thickness) should be about 150mm. Give the edges of the walls a 15mm chamfer to complete the tray.

A locking bar 900 x 100 x 50mm should be fixed centrally to the underside of the juice tray to engage between the press' lower beams when in position.

Cheese racks

For a press of this size you will probably need to make half a dozen of these racks (they can be bought in acacia hardwood); they're a bit time consuming to make, but will last for years. Each time a layer of apple pulp is built up and the cloths folded over, one of these racks is placed on top to lock the package of apple pulp in place and provide drainage through the cheese.

The overall dimensions of each rack should be about 600mm square. Cut out green ash laths of nominal 25 x 6mm. Alternatively, you can use any good hardwood timber of your choice, green or seasoned. You will need 20 lengths per rack fixed at approximately 60mm centres with either stainless steel rivets, pins or stainless steel screws.

Cheese frame

A press cloth is loosely fitted into this open box and apple pulp is piled in up to around 50mm, pushed well down into the corners to make a neat layer, before the cloth is folded over and a rack placed on top. The frame is then pulled up and two long laths fed through slots in the frame. The laths rest on the rack of the layer below and in this way the frame is ready to take the next cloth and layer of apple pulp. The frame is thus the means by which the cheese is well defined and stable, and sets the depth of apple pulp.

Make this simple frame using any softwood or hardwood offcuts, nominal 150 x 25mm sides, internal dimensions 620mm square x 150mm deep. Nail or fix with galvanised or stainless steel screws into timber fixing blocks on the inside corners of the frame. On two opposite sides, cut two narrow slots per side to take two 1m-length softwood or hardwood slats for use when building up the cheese.

Top board

This is the final piece of heavy boarding, which goes on top of the cheese, spreading and transferring the pressure applied to the apple pulp as the top beam is brought down. Make this top board out of planed green oak. The overall dimensions are 700mm square using nominal 100 x 50mm slats. To strengthen and give depth to the board there are three cross beams, 100 x 150 x 650mm, which are fixed from the underside using galvanised steel drive screws, countersunk and plugged since they can come into contact with the juice.

Two baulks of oak timber, nominally 650 x 150mm square, will be needed as packing pieces and these will be placed on the top



13

The cheese frame is the means by which the cheese is well defined and stable

JUICY TIPS

The apples need to be sound and ripe – bruising is acceptable but discard mouldy fruit without compromise – as well as washed and milled into a fine state before loading this pulp into the press. Traditionally, the apples were milled by use of a 'scratter' but many amateur cidemakers these days make use of garden shredders with a sloping outlet. There are dedicated food-grade stainless steel scratters or milling machines available, which are preferable, although they come at a price. The milled apple is layered in nylon or synthetic cloths, separated by wooden drainage racks, to build up a 'cheese'. It is this that the moving beam presses down on, releasing anything between 20-30 gallons of juice at a time depending on the height of the cheese. The press being discussed here will produce about 10 gallons at a single pressing. Historically, the juice would have been fermented to cider but nowadays, many people prefer to drink at least some of the juice, which is delicious and wholesome and can also be conveniently frozen or pasteurised for year-round supplies



14

You might not want to make a press quite as large as mine!

PULP FICTION

If you would like to know more about techniques for fermenting apple juice to different ciders or how to preserve it for year-long supplies, without any loss of flavour, or a host of other uses for such juice, then *Real Cidermaking On A Small Scale* by Michael Pooley and John Lomax might be of interest to you. Published by Special Interest Model Books, 136 pages, 60 illustrations and photographs, ISBN 978-1-85486-195-5, £6.95 – see www.amazon.co.uk

board just prior to pressing the cheese of apple pulp.

Moving the press

The simplest arrangement for moving a press of this size is to fix a metal bracket onto the outside face of each upright post and then feed through two wooden carrying poles, approximately 1.5m x 75 x 50mm – these can be used as lever poles once hand-pressing has finished. Of course, you might not want to make such a large press as mine! www.woodworking.com

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motor power.....1.5 hp
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New Anglia Tool Centre showroom in Oxford

Anglia Tool Centre's newest showroom recently opened in Oxford, featuring an exciting range of products from leading power tool brands including Makita, Dewalt, Milwaukee, Festool, Trend and many more.

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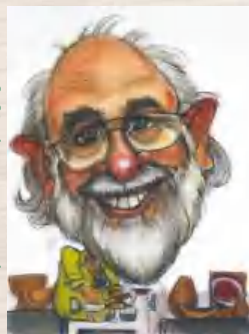


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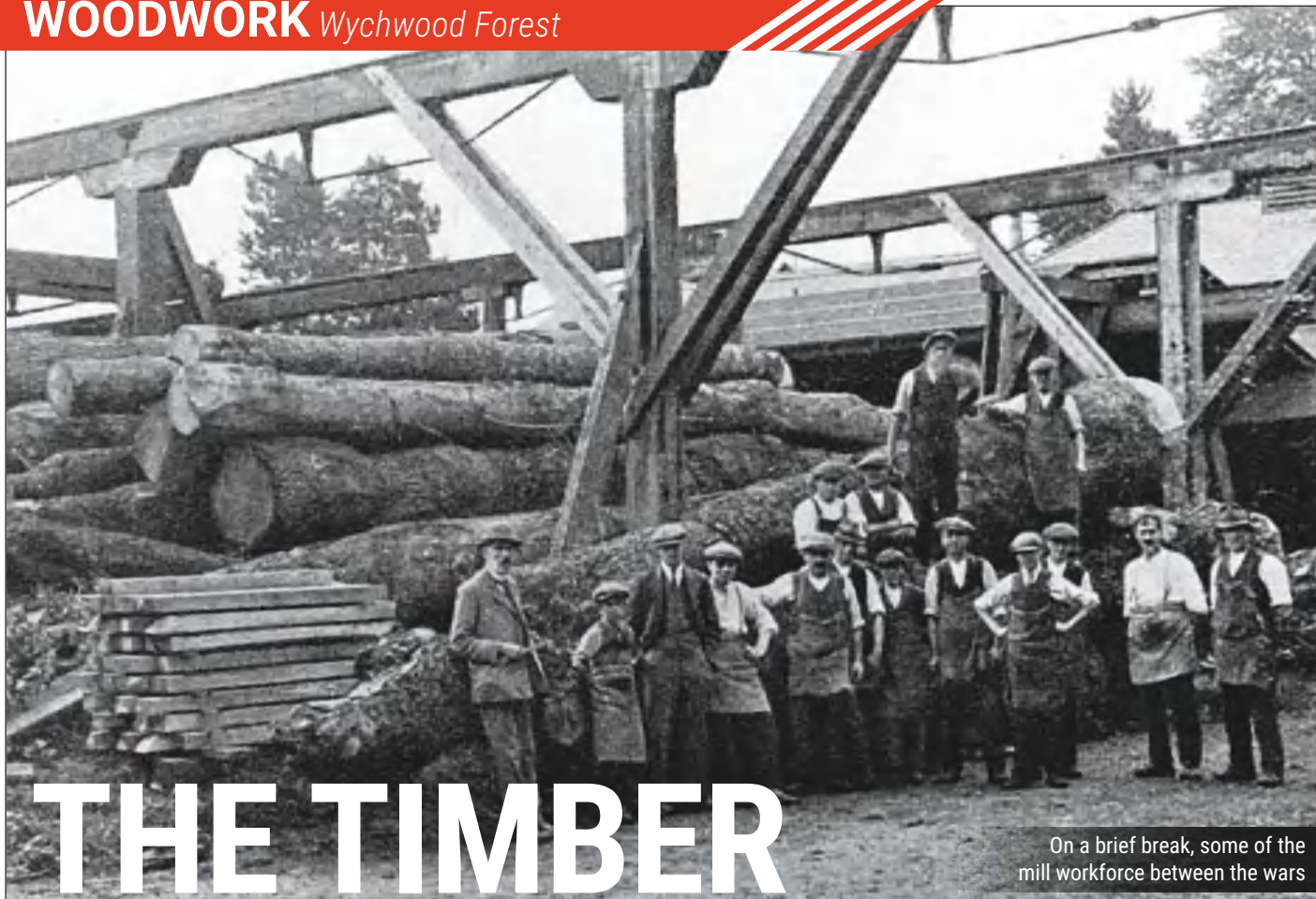
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On a brief break, some of the mill workforce between the wars

THE TIMBER in the Wychwoods

Derek Willis examines the historical significance of the Wychwood Forest area, how this has changed over the years, and how many are working to protect its conservation and legacy

Near Oxford, the three villages of the Wychwoods (so called because they were originally populated by the early Iron Age Hwicce tribe) are known as Ascott-Under Wychwood, Shipton-Under-Wychwood and Milton-under-Wychwood. These villages were once in or around the Wychwood Forest, a wild forest consisting of dense woodland and coppices, with grazing and agricultural land all contained within the trees, with wild clumps of standing timber scattered everywhere.

Wychwood was a Royal forest, used by the King and his followers for sport, and especially the hunting of deer which abounded back then. Today, the remains of the forest are now concentrated around the village of Leafield, a few miles from the Wychwood villages (see map above right).





The Alfred Groves mill, circa 1970



A mobile steam crane on rails was necessary for the huge amount of timber requiring processing

navy bought 500 trees from Wychwood and later Nelson's ship *Victory* was built from oaks felled on Charlbury Commons.

As time passed, the royal coppices were leased out and by the late 17th century there was no overall management of the Forest to ensure that growth of timber in the coppices was encouraged. As a consequence, the quality of the timber declined so markedly that in 1807, Arthur Young, secretary to the Board of Agriculture, who was engaged in an ongoing survey, reported that: "I did not see one very fine tree of navy oak in a ride of 16 or 17 miles." Nevertheless, between 1807 and 1833, nearly 3,000 loads of timber – probably the equivalent of 1,500 trees – were taken from Wychwood Forest to the Royal Dockyards.

Drastic measures

By this time, the Wychwood region had also gained an evil reputation, as it provided hiding and protection for countless vagabonds and wrongdoers. Arthur Young commented that: "The vicinity is filled with poachers, deer-stealers, thieves and pilferers of every kind: offences of almost every description abound so much that the offenders are a terror to all quiet and well disposed persons; Oxford gaol would be uninhabited were it not for this fertile source of

crimes." In consequence, an act of parliament was passed in 1854 to clear the forest for agricultural land, a somewhat drastic measure. In a period of only 18 months, thousands of trees were cut down, areas of woodland and heath cleared, leaving only the present rump of woodland round Cornbury Park to the north east of Leafield.

The loss of the trees dramatically altered the landscape, a change still regretted by many to this day. In 1997 the Wychwood Project was established, with the aim of conserving the Wychwood landscape and increasing the levels of new woodland planting, both for its scenic qualities and as a haven for wildlife. Leafield participated in this by setting up its own Field Town Tree Planting Project, a step which has proved highly successful. Several farmers and other

landowners in Leafield and Langley have planted areas of native woodland and the Leafield Community Woodland has been established with trees grown from seed and planted by the children of Leafield School.

As has been touched on before, a major destination for the timber, be it oak, elm, beech, or ash, would have been for the British naval construction and would have been reserved for such. A tree was considered to not be worth cutting until it had been growing for 100 years. When cut, the timber for naval construction would have been taken about 20 miles by horse and cart to Eynsham, (shown on map), then loaded onto barges on the river Thames, then to the Port of London and the naval shipbuilding docks there. In just under 30 years during the early part of the 19th century, it's on record that about 1,500



Assorted sawn and sticked timber in perilous stacks



The gantry crane in use for sawn and unsawn timber



There's a limit to how much timber a one horse power cart can carry...



Unloading was a skilled job in itself



The traction engine enabled bigger loads to be carried for further distances. Note hand-powered brake levers on the tandem trailers



Post war transport became a much simpler affair for Alfred Groves & Sons



An extendable articulated trailer and cab made for heavier hauling



Early years in the joinery shop

trees of this stature had been cut and transported this way.

Early origins

It is believed that each of the Wychwood villages grew around a woodcutter's cottage, which was the start of the growth of the timber industry in the area. One of the greatest, if not the greatest, timber millers was Alfred Groves & Sons Ltd, who are to this day a building company specialising in restoration work, and can be traced back to their beginnings in 1660. To this day the timber mill is still owned by the original family descendants, together with several stone quarries and other concerns. Among their more recent projects have been the restoration of Gatcome House for H.R.H. The Princess Anne and Burford Priory, which recently sold for many millions. Much of the exquisite joinery – made at Alfred Groves' joinery shop and using local timber where possible – was installed in both. Tony Robinson recently had his *Time Team* at Burford Priory, doing one of their excavations, and will no doubt be on TV soon.

It is on record that at one time, Alfred Groves & Sons had the greatest stock of English oak in the country, all being sourced locally along with elm and other hardwoods.

However, there's generally a drawback to most success stories, and, in an early example of industrial pollution, for many

years the mill was responsible for a huge amount of sawdust, which was generally dumped anywhere and everywhere. There's an area not far from the mill that was excavated for sand at one period and then backfilled with tons and tons of sawdust; this land was later used for construction and piles or rafts had to be employed due to the unstable ground.

A more positive side effect of the timber milling was a generous supply of offcuts; some would have been used for weatherboarding and light building tasks, but possibly more important was the fact that the villagers could collect their fill of firewood for a few pence.

Photos show the large piece of land that was in use for timber storage along with the many buildings contained on the site. This company was the largest employer of men in the area at the time, and one of the largest commercial users of land for timber storage. Surrounding farms would have contributed significant numbers of trees as land clearance progressed and the timber mill would have purchased these and processed them as is the usual way of things.

Some timber was used as rubbing strakes at the cross channel ports on the South Coast, including Newhaven, Folkestone and Dover. These were timbers of hardwood, primarily elm, cross-sections of about 305-381mm square and took the brunt of ships when docking. This was

quite a long journey for the early lorries on the road in transportation.

Moving with the times

A lot of replanting was undertaken by the Government, but as the timber-built ships would eventually fade out before the maturity of the trees, it was to no avail and a lot of trees had to be left behind, which was no bad thing.

When the larger trees became a bit difficult to get hold of, towards the end of the 19th century and at the beginning of the 20th century, greater distances had to be travelled to find timber to keep the mill going.

The grandfather of a friend drove a traction engine for Groves' timber mill and made frequent trips to Wales, each of which took a week. The photo shown here (**top left**) depicts a traction engine with a tandem load behind, on one of those cross-country trips. Standing beside the engine are the crew of three, being the driver and two trailer brake men; the brakes would have been essential while navigating the many steep hills that lie west of Oxford.

With the advent of over-stripping of the best timber – nearly all oak – they had to go further and further afield for their needs and to keep the timber mill operating at full capacity.

For more information about the Wychwood Project, see their website: www.wychwoodproject.org. [www](http://www.wychwoodproject.org)



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Although at the lower end of the Nobex range, the Do It mitre saw represents great value for money and is more than adequate for most hobby use

Nobex Do It mitre saw

The Nobex Do It mitre saw is designed to cut timber (or, with the appropriate blade, PVC and aluminium) at a number of pre-set angles from 90-15°. The saw has a maximum depth cut of 110mm and will cater for wood 155mm wide at 90°; the width is then decreased down to 99mm at the maximum angle of cut.

Construction

The table is made of aluminium alloy with four plastic and chrome uprights. The feet are drilled so that the saw can be screwed down to a base but rubber feet are provided. The ribbed top surface is designed to take the dust so that the wood remains firmly on the table. The base is calibrated along the back edge in Imperial and Metric. The protractor is marked in degrees right and left and has six click stops for settings of 90 down to 15°.

A simple clamp holds the wood in place and can be moved from right to left as required; when positioned it is secured by tightening a knob. There is also a length stop for repetitive cutting.

The saw frame measures 700mm overall and takes Nobex blades measuring 565mm long. A standard general purpose hardpoint blade is provided but finer blades are available. A simple device holds the frame in the horizontal upright position up out of the way while adjustments are made to the cramping.



Assembly

The Nobex saw needs to be assembled when the parts are taken out of the box but following the instructions, this is a straightforward task. This saw is ideally suited to the hobby woodworker who wants to produce accurate mitres for frames, etc. Those wishing to produce segmented work will be able to cut wood accurately at pre-set angles repetitively. It should be noted that this saw is not designed for



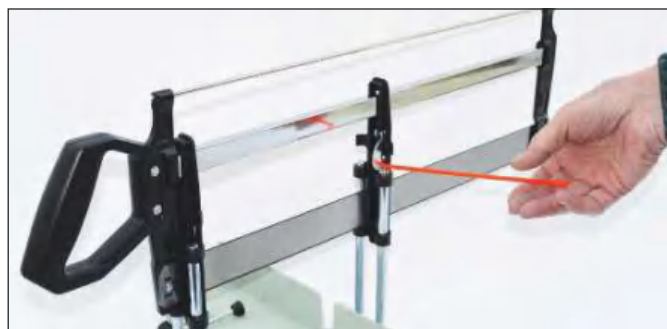
The mitre saw's table is made of aluminium alloy with four plastic and chrome uprights



The built-in protractor is marked in degrees right and left and has six click stops



Once the correct angle is selected, the position is locked



A simple clamp holds the wood in place and can be moved from right to left as required

producing compound angles; if you wish to do this you will need to move up to the next model. This is a straightforward, simple device, which is easy to set up and the blades are quick to change. I personally like manual mitre saws because they are safe to use and I find powered chop saws intimidating! The stick-on feet proved to be reasonably efficient but I would probably choose to screw the saw down to a wooden base, which in turn could be cramped to the bench. This tool is rather difficult to store because of its shape, but it would be impractical to dismantle it each time after use.

In use

Wood to be sawn needs to be firmly clamped on to the saw table; holding it by hand is difficult and can reduce the accuracy of the cut. The simple clamping system is adequate but I tend to use a small F-clamp with soft jaws to clamp the wood to the back of the table.

When cutting small pieces I use a carefully prepared block of wood – again, clamped to the base to hold the block down. If you are cutting long pieces of wood, you may choose to support the end on the bench with a block so that the wood does not flex. As long as the timber is first carefully prepared and gentle cuts are taken, good results will be obtained with the minimum of whiskering. Although some dust and shavings are inevitable, they are not scattered widely over the workshop.

In summary

The Nobex Do It mitre saw is constructed and finished to a high standard and should give many years of use. This model is at the lower end of the Nobex range but it is more than adequate for most hobby use and can be recommended. **IW**

SPECIFICATION

BLADE LENGTH	565mm
BLADE WIDTH	40mm
MAX CUTTING HEIGHT	110mm

VERDICT

A well constructed mitre saw with pre-set locking, which is quick and accurate. Great for the hobby user and built to last

PROS

- Accurate
- Well constructed
- Simple to set the angles

CONS ■ None I can think of

**VALUE FOR MONEY
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FURTHER INFORMATION

- Axminster Tools & Machinery
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The saw frame measures 700mm overall and takes Nobex blades 565mm long



When cutting small pieces, I use a carefully prepared block of wood – again, clamped to the base to hold the block down



Wood to be sawn needs to be firmly clamped on to the saw table; holding it by hand is difficult and can reduce the accuracy of the cut



As long as the timber is first carefully prepared and gentle cuts are taken, good results will be obtained with the minimum of whiskering

New to the market, this Professional multi-tool from Bosch benefits from the innovative Starlock SDS system, which helps to make it even more quick, secure and convenient to use

Bosch GOP 40-30 Professional multi-tool featuring the Starlock SDS system

If ever there was a tool to come riding over the hills to save a tricky on-site situation like the Seventh Cavalry, it has to be the increasingly popular multi-cutter (aka the multi-tool). Originally developed for the health industry to safely remove plaster casts, it features a cutter blade which oscillates on such a short stroke (1.5° each side) that when it comes into contact with human tissue, it will only vibrate and not break the skin. Since the expiry of Fein's original patent in recent years, every manufacturer in town now has one on their books, and the Bosch Pro machine is as good an example as you will find anywhere.

Simple to use

As power tools go, the multi-tool is one of the simplest in working operation: just one switch turns it on or off, and it has an easy variable-speed to suit the job in hand. That said, though, a huge

FROM
£120



variety of cutters, grinders and abrasive attachments means that its functionality is impressively enormous and makes it the versatile machine that every user knows it to be. The Bosch version is solidly built and feels somehow natural in the hand, nicely balanced and ready to go. Anyone (like me) who has been used to changing cutters with an Allen key (and the attendant fuss when it gets mislaid) will be delighted to learn that with this model and its new SDS innovation,



The old cutter is removed by simply pulling the SDS lever...



... and a new one fitted...



... by snapping it in



The 12-pointed star ensures maximum contact between cutter and tool...



... and the sprung jaws keep it firmly in place



The worklight in action; note short oscillation stroke



it's possible to fit a new cutter in only seconds. It really is impressive. First, the old blade can be swiftly jettisoned with a pull on the ejector lever (and without having to touch it too if it's red-hot), then a new cutter literally just snaps into place in a matter of moments. Oh, and the cutters themselves are made in Switzerland, which is a further indication of the best quality on this machine.

Speedy effectiveness

Simple though it is, in times of need the multi-cutter is the only tool for the job and most tradies won't go to site without one – whether they're dedicated woodworkers or not. I've been used to referring to my old multi-tool as the 'awkward saw' as it's generally called for whenever things are looking a bit dicey and normal methods can't be applied. So, when I took this new Bosch Pro version along to my latest fitting job, part of me was hoping it wouldn't be called into action. As it turned out it remained unused in its (very spacious) L-Boxx until practically the last minute when I noticed a protruding wedge on top of the giant wardrobe unit at the back. Giving silent thanks when I saw that the power lead was of a generous length (the extension lead having been packed onto the van already), I was further impressed with both the speedy effectiveness of the tool and especially the (previously unnoticed) worklight, which nicely pierced the under-ceiling gloom in the large bedroom.

In summary

All in all, the Bosch GOP 40-30 is a top quality tool, and one which is further enhanced by the quick-change SDS cutter system. **MC**



Just a few of the many different cutters and blades available



Close-up of the cleverly designed SDS lever – so simple to use

THE STARLOCK SYSTEM

As co-inventors of the SDS drill and chuck system in 1975 (which comes from Stecken Drehen Sichern or Insert Twist Secure, now Anglicised to Special Drill System) Bosch have a proven track record of innovation and improvement and have recently teamed up with Fein to develop a similar quick-change system for the multi-tool. This has been dubbed the Starlock system and is as quick, secure and convenient as you'd like it. As well as facilitating a rapid tool-free cutter change on the latest Bosch and Fein machines, the special cutters are backwards compatible with a large number of OMTs (other manufacturers' tools).

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SPECIFICATION

NET WEIGHT	1.5kg
OSCILLATION RATE	8,000-20,000/min
OSCILLATION STROKE	3.0°
POWER	400W
CABLE LENGTH	4m
OSCILLATION ANGLE ON LEFT & RIGHT	1.5°
TOOL LENGTH	284mm

VERDICT

This new range of multi-tools featuring the Starlock SDS system is great and the model I tried, the GOP 40-30 Professional, was a top performer and difficult to fault

PROS ■ Smooth and powerful
■ Starlock cutters

CONS ■ None

VALUE FOR MONEY
PERFORMANCE



FURTHER INFORMATION

- Bosch Professional
- 03447 360 109
- www.bosch-professional.com

Instrument makers especially should welcome these planes from Veritas

Veritas detail palm planes

£33.43 each

SPECIFICATION

SOLE SHAPES	convex, double convex, concave or flat
SOLE SIZE	39 x 17mm
IRON WIDTH	10mm
HANDLE	bubinga

VERDICT

These specialist places are lovely to use and are ideal for intricate shaping jobs

- PROS**
- Adjustable shaft
 - Easy to control
 - Good for finer control on smaller work

- CONS**
- Plane screw has to be completely removed to hone the iron

VALUE FOR MONEY



PERFORMANCE



FURTHER INFORMATION

- Axminster Tools & Machinery
- 0800 371 822
- www.axminster.co.uk



The handle can be removed to use as a finger plane

These are very competitively priced alongside their traditional brass counterparts, but have a couple of nice tricks up their sleeves to tempt you. Four sole configurations are available: a standard flat sole, concave, convex and double convex, each with a sole area of around 39 x 17mm with a 10mm-wide iron.

This range covers the same parameters as the violin-style planes, but with the inclusion of an extended neck, culminating in a bulbous bubinga handle that can be wound in and out by about 12mm to suit finger length. It definitely gives more push through a cut, and I felt it had finer control than just gripping the body only.

In use

It can also be used in more standard style by removing the whole of the handle stem and relying on finger and thumb grip alone to make the cuts.

Handle apart it's a simple construction much like the old-style Stanley block planes, so the iron is trapped against the bed by a small screw pushing the iron up against a retainer – in this case, grooves in the casting.

The small brass screw has to be removed to get the iron out for honing; no particular problem here, but remember that it's a left-hand thread.

The iron is A2 steel, ground to 30°. The thinness of the steel and the limited useable length warrant the need for retaining this as the cutting bevel rather

than a secondary honing one to ensure the longest lifespan.

The mouth fit is tight, and there's minimal, if any, lateral movement with the way the conical end of the retaining screw centralises it. Bear that in mind when honing or you could find the irons sitting askew to the mouth.

The hard steel should give a long life between hones, especially as they are used for small concentrated work rather than taking huge swathes of stock away.

In summary

Running chamfer edges and roundovers were nicely controllable, and the different base options proved handy when rolling out yet another boomerang for my dog, helping with the tighter radius work as well as hollowing the underside of the wings – maybe not what Veritas saw as its primary role, but they certainly make it easier!

These are cracking little planes, obviously specialist, but lovely to use and maybe not limited to instrument making; more intricate shaping jobs could be attempted with them, so apart from my boomerang making, they would work well alongside carving tools. **AK**



By unscrewing the top part of the handle the length can be extended



You have to remove the retaining knob to hone the iron



The planes are easy to control for finer detail



Here the convex plane is ideal for contouring the underside of a boomerang

It would be more apt to call this versatile vice the Budgie as it is going so cheap

Axminster Trade Series Parrot Vice

In its vertical mode this vice resembles a lightweight swivelling engineering vice, but it can be lifted off its swivel post and used in a horizontal axis for great all-round access. It would be particularly useful for carving and for those who need to shape into an area to which access in normal

SPECIFICATION

MAX JAW CAPACITY	127mm
JAW WIDTH	89mm
IRON WIDTH	57mm
WEIGHT	7.5kg

VERDICT

All in all, a great vice at a great price. The only downside is the fear of cracking in certain areas

PROS ■ Neat dual position for holding
■ Swivels to best position

CONS ■ Cast-iron anvil not ideal for striking

VALUE FOR MONEY ■■■■■■
PERFORMANCE ■■■■■■

FURTHER INFORMATION

- Axminster Tools & Machinery
- 0800 371 822
- www.axminster.co.uk

holding mode would be awkward.

In either vertical or horizontal plane it can be rotated 360° around the post and slid off it to reposition without the work having to be removed from the jaws; a neat function secures it tightly to the post when you are working.

Tightening up the jaws against the work and then applying a little more pressure has the double function of also nipping the vice to the post to hold it firmly so you can swivel to the best working position before locking fully off.

Backing off the pressure slightly still holds the work in the jaws but slackens the pressure on the post so that it can be rotated again or be taken off the post and reset to its secondary vertical or horizontal position.

Secure hold

The centre post is fitted to a three-toed foot with bolting holes through each so it can be secured directly to the bench top, or, if you need your top free of obstruction, to a mounting block that can be held in a standard bench vice or clamped to the top. Ideally, getting the vice really close to the corner of the bench allows longer or more intricate work to be swivelled over the edge.

Further holes in the jaws are useful for fitting flat or shaped timber jaw facings to

help secure work without leaving pressure marks. This limits the overall holding capacity of 127mm between the jaws, but is worthwhile if you are working on a more delicate piece.

The quality of the castings appears very good, while the Acme-threaded vice screw, although looking a little more 'budget', operates pretty freely and easily.

In summary

It's certainly a great vice, for working shaped stuff especially, and proved ideal when making yet another boomerang for my dog to chase – they do come back but he loses track of them and then chews them up when he spots them!

My only concern is the cast grey iron construction alongside the small anvil area behind the jaws as I fear this could crack with regular whacks. **AK**



The easily secured vice slips onto the post and self locks once tightened against the work



It simply slides off the post for repositioning in the horizontal mode



Shaping work with a spokeshave on the pull or push stroke



Set horizontally it allows you to work at the best position

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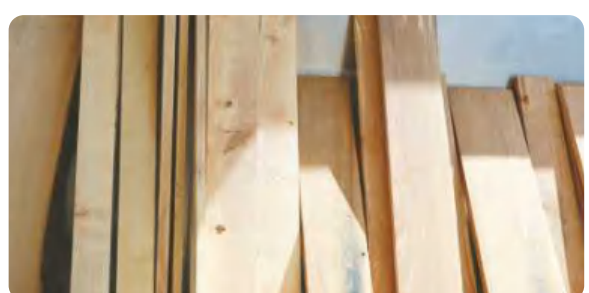
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Woodworker magazines (Nov 1944-Mar 1953). Excellent condition for their age; offers considered **01372 374 587 (Surrey)**

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A handful of dust



Join us on the back page as we share the first installment of one reader's experiences as a trainee in a busy London furniture factory shortly after the war

Just to set the record straight from the outset, I was an employee at Harris Lebus Ltd, and my story is rather simple. From 1941 to 1945 I attended Down Lane Central School, which was just around the corner from the Harris Lebus Factory at Tottenham Hale. Both factory and school are now no more. My Father came from County Durham (the North East of England) and instilled in me: "White collar job for thee, lad, tha' not getting tha' bloody hands dirty." Among many other platitudes and expressions which I still use today.

A fortunate life

I have been very fortunate in my life by having a succession of good teachers, especially at Down Land Central School, Tottenham, where my love of the English language and mathematics were encouraged and fostered, to the extent that I achieved Stages 1 and 2 in both subjects in the Royal Society of Arts examinations before leaving school at the age of 15 years and six months.

When I left school I was employed by The Westminster Bank Ltd at 53 Threadneedle Street in the City of London. My parents and teachers were all highly delighted at this, especially as I had obtained this appointment by my own efforts. I started work earning a

princely sum of £1.18.6 (£1.93) a week, from which I had to buy my daily fare into the City of London, my lunches and give my mother a contribution. From my paper round I earned £1.10.0 (£1.50) plus tips of at least the same amount, making my part-time income some £3 a week! Some of my friends could not understand why I kept my paper round going until after Christmas. They did not seem to understand that I could even double my tips in that week!

'Called to the colours'

At 18 years of age I was 'called to the colours'. I had to serve two years' National Service, which I did as a member of His Majesty's Royal Air Force, Coastal Command, stationed at RAF Ballykelly, Northern Ireland. I was a Radio Telephony Operator (Direction Finding) – a radio trade – and in that time I rose to the dizzy height of Corporal. I am told that a Serving Regular Airman takes about five years to attain that rank! On demobilisation the thought of

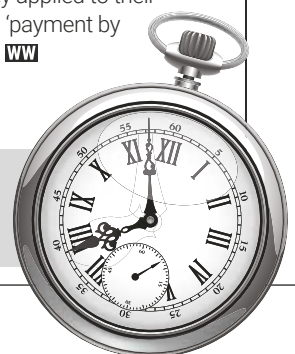
returning to a clerical life was a bit horrifying so I marched into Tottenham Labour Exchange and announced that I had decided to 'go into industry'. They sent me to Harris Lebus Ltd, which, at some 30 acres in extent and employing some 3,500 employees, was the biggest furniture factory in the world. I do not think it has been surpassed.

This company was often referred to as 'the Ford of the furniture world', because it was highly organised and extremely efficient. The production in the 1950s was 1,000 suites a week. A suite comprises three pieces of furniture, so the output was actually some 3,000 pieces of furniture a week, or 600 pieces a day. Many years later I worked in Ford's tractor plant at Basildon in Essex and was able to compare the two units. Lebus wins, in my opinion, because each employee was enabled to earn more than the standard rate of pay, dependent upon the skill and effort they applied to their task – in other words, 'payment by results', or piecework. **WW**

NEXT MONTH

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Join us next month as Peter starts his woodworking career. And if any other readers have a story to tell, we'd be glad to listen. Just write to mark.cass@mytimemedia.com and we'll see how we get on



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Incorporating some of the most famous brands in woodworking, Record Power have been manufacturing fine tools & machinery for over 100 years. Built to last we provide support for thousands of machines well over 50 years old, which are still in daily use. Testimony to the sound engineering principles and service support that comes with a Record Power product.